THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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LITERATURE

A Literary History of France. By Emile Faguet. (Fisher Unwin.)

THE most interesting part of M. Faguet's history of French literature is perhaps his introduction to the English edition. It is made up of an almost endless list of the indebtednesses of French to English literature. Some of them will seem almost startling to many readers—as, for instance, the large place given to Richardson and the extent of the influence which he is said to have had upon Rousseau. "The passion for Ossian" we are aware of, but M. Faguet tells us that "the devotion of the French to Young was of a more lasting nature than that shown to Ossian." He attributes the main origins of the French Romantic movement to Ossian and to Young, and 88811res 118 :-

"It is clear that whatever elements of melancholy, grief, and desolation and despair, are to be found in French Romantic Literature can be traced back to Young and to the popularity of Young for its impetus; just as the legendary and mediæval element is attributable to Ossian and the popularity of Ossian.'

Now what is interesting here is not so much the fact as the meaning which that fact conceals or betrays. To the student of literature as history these two names are of immense importance; they sum up a "tendency," and each is in a way the "spirit of his age." What value does this particular kind of importance give them as writers? Are they in any way equal to the French writers whom they are supposed to have inspired? Who would compare Young with Chateaubriand, or Ossian with Lamartine? The instance is instructive, and should show us the irrelevance of an "evolutionary"

theory of literature, or the judgment of individual writers by their "relation to Macpherson was not only their age." fraudulent in intention, but also chaotic in mind; he had no real imagination, and "blotted and blurred" whatever he touched; but he had the journalist's instinct, and caught the sound of the "Celtic note" in the air before others had heard it. Young was a dull and tedious rhetorician; his lamentations ring hollow, and, if he really led the way to the Romantic melancholy, he gave nothing to his followers except perhaps a hint that there was a road beyond him. The influence of Ossian went through the world, but Ossian remains a hollow cloud; and Young is now no more than a skull between two cross-bones. Their place in the history of literature gives them not so much as a corner in the authentic realm of poetry.

It would be difficult to class M. Faguet himself in any of the numerous current schools of criticism, for he seems to have no actual point of view, only a knowledge and interest in the literature of his country. He supplies a great deal of sound information, and is particularly useful to English readers in his treatment of the less-known and second-rate writers. Thus there is a real value for us in such a chapter as the eighth of Part IV. in which we find much interesting detail about the obscure, theorizing poets who went before Marot and had their influence in formalizing the Pléiade. The whole book is easy to read, for you are rarely detained by a barrier of dates or titles, and you have generally the satisfaction of knowing that the author is (as he assures us in calling Racine the greatest French tragic dramatist) "stating the latest view on this subject." More or less the right thing is usually said on the accepted people, though rarely with any personal depth of insight. Thus the praise of Pascal is just, but nothing that is said in the brief account of him gives any indication of what his 'Pensées' were, and why he "may even be considered as the greatest of French writers.' Montaigne, who comes more within M. Faguet's scope, is really shown to us; but turn to the account of Molière, and where, among the careful noting of periods and manners, will you get a sense of the immense creature that he was-of his genius, in short?

M. Faguet is sometimes a little frightened by an immense genius, and when he comes to discuss Balzac he sees in him chiefly an "imagination of a some-what gross, clumsy, and puerile kind." What are we to say of such a characterization of precisely that quality in which Balzac remains supreme among novelists? Another great modern writer, Victor Hugo, leaves M. Faguet bewildered, uncomfortable before that "glory which took on," he says, "a kind of sanctity which it will not retain." Why, even if you object to a halo which has certainly visibly existed, limit your own summing-up to the statement that "Victor Hugo details of his subject. If its purpose is to

enjoys a considerable place in the history of French literature"? Why say that the mind was "not especially vigorous," which after all, on the next page, is described as putting forth "poems equal in power to anything that epic poetry has ever produced "? At what point beyond this does a mind begin to be "especially vigorous"?

M. Faguet has written a book on André Chénier, and one turns with some curiosity to see his judgment condensed for the pages of his history. For the most part it is just and reasonable; but how can any one who really understands what Chénier was, and what he achieved, say of the 'Elégies,' which remain precisely his most vital and personal work, that "they are exceedingly clever, often so clever that they can hardly be the expression of true feeling"? But listen; that is not all :-

"They contain, however, some charming lines, and a poet who was the idol of the select and fashionable society frequented by Chénier ought not to be despised by ours." "Select and fashionable society," "the latest view on the subject": are these to be taken into consideration by the critic of literature?

It is when we come to the later timesalways the best test of a critic-that M. Faguet shows most clearly the limitations of his taste. Baudelaire is not mentioned, though Richepin has a page and a poem; Huysmans is not named, though Maupassant has three pages. Now to write a history of French literature and not to mention Baudelaire is like leaving out Rossetti from the English poets of his generation. Justice is done to a book so little known and of so much significance as the 'Dominique' of Fromentin, yet M. Faguet finds 'L'Education sentimentale,' the typical modern novel, tedious. Of Musset's comedies all that he has to say is that they were popular once, and that the popularity has begun to wane. Or is it saying anything more to tell us that they are imitated from Shakspeare and Marivaux? We read of Stendhal that "as a thinker he was almost negligible," and of Leconte de Lisle that he was "almost destitute of imagination." Verlaine, it appears, was "gifted by nature," had a musical ear, and will be remembered entirely by the 'Fêtes galantes' and 'Sagesse'; and in 'Sagesse' "the perfection of style the sure touch even, is no longer to be found." On the other hand, M. Catulle Mendès

"is at any given moment whatever he wishes to be, displaying a suppleness and a facility of adaptation which, carried to this degree, becomes an art noteworthy and even admirable."

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be a kind of manual, then that purpose is well enough achieved. The general outlines are there, set together by a careful builder; but the structure answers its main purpose and leaves us with no great interest in the architect. Take a book like Taine's 'History of English Literature': it is full of errors and confusions; its ideas are often made beforehand, and the human material twisted and torn to fit them. But a wrong idea, so full of life as one of Taine's, has something healthy in it, and is not to be put down without a good struggle. Here, with M. Faguet, there are no such errors; the facts are right; and the inferences from them often right; but where are the ideas, the personal views of things, which give value to a living book?

The Log of the Blue Dragon, 1892-1904. By C. C. Lynam. (A. H. Bullen.)

For the most part yachtsmen, whether cruising or racing be the object of their choice, are content with the periodicals devoted to their sport. Comparatively few books on yachting are published; and even of these few a considerable proportion, being the work of inexperienced authors, are of but small merit. The racing man either does not write at all, or exhibits a tendency to present his experiences in a repulsive jargon bearing as little resemblance to nautical phraseology as it does to the King's English; the cruising man, though more prolific of books, is prone to over-estimate the interest of petty adventure, and to forget that small beer soon becomes stale and flat. Hence a readable book on yachting is enough of a rarity to justify us in congratulating Mr. Lynam on having produced one.

Mr. Lynam belongs to the order of small-boat sailors who, as we are often reminded, form the backbone of the sport. Yachting, as known to them, is a thing apart from fashion or from luxury, almost from comfort. It is followed persistently none the less, for there are many believers in the adage that the smaller the ship the better the sport. Nowhere to a greater degree than in the small vacht is the owner master of himself and of his vessel; he has no professional crew to humour, no spruce guests to study, where every one is a working hand; and in return for occasional discomforts, he gains the power to explore the countless picturesque nooks that are denied to more important craft.

Probably there are comparatively few small cruising yachts in which some sort of a log is not kept; for a log, no matter how badly it may be written, is at times a welcome companion during the winter of the yachtsman's discontent. Nowadays, when a camera is as much a part of a nautical outfit as a telescope, many yachts' logs are freely illustrated with photographs, and thus should be ready for publication. But a book seldom follows—partly because most owners are tied to well-known cruising grounds, chiefly

perhaps because the local colour of their logs is of the conventional order. It is of small general interest to know that Smith made blunders of seamanship, that Brown rove his toe through an eyebolt, or that Robinson with great efforts made the "Primus" work, and then burnt the stew with it; yet these are the common occurrences of ordinary cruising, or at least of ordinary logs. Mr. Lynam has succeeded well in his dealings with material of this type. He has not omitted it altogether, and advisedly so, for without some record of petty blunderings and inconveniences there could be no true picture; but he has reduced it to a minimum, retaining only enough to give the requisite atmosphere.

The Blue Dragon, a yawl-rigged yacht of seven tons register, was built at Oxford in the winter of 1891-2. In the following year she was sailed round the North Foreland and the Land's End by her owner, en route to the west coast of Scotland, which was destined to be her cruising ground. It may be remarked that, being short and of great beam, with a very light displacement, she represented a considerable departure from the type of craft usually employed for cruising in those rough and squally waters; but she carried her owner—who does not appear to have spared her—and his friends or family in safety for a dozen years, summer and winter, exploring virtually every nook and cranny on the main land and in the islands, from Stornoway to the Isle of Man. The record of cruises made in this way is decidedly novel, and we can recall no other book directly comparable with the log of the Blue Dragon. Perhaps the nearest approach to it is to be found in Mr. Archibald Young's 'Summer Sailings,' written originally in the fifties, but not published in volume form until nine years ago. That, too, described the Scottish coast and was illustrated by the author's sketches; but it was not in log form, it told of cruises made in a much larger vacht, and was of interest rather as an artistic appreciation of scenery than as a topographical guide.

Mr. Lynam has not, indeed, proposed to himself the task of writing a book on the small-yacht pilotage of the West Coast or the Hebrides, but he has nevertheless succeeded in imparting more information likely to be of use to future explorers than has any previous writer; and by providing an index and a series of maps he has made it readily accessible. The only objection that can well be urged against the prospective usefulness of his volume is that its form is so excellent as to unsuit it for rough use as part of the library of a small yacht. Even the Blue Dragon got full of water on one occasion, and half full on at least one other. The experience is not uncommon with small yachts, and not conducive to the welfare of handsome volumes.

It may be truly said that the great majority of guide-books for yachtsmen are a fraud and a delusion. Most of them are written with no expert knowledge, often from observations made on a single cruise, and all that is of value in them is to be found in greater detail in the Admiralty charts and sailing directions. Mr. Lynam has suffered from this type of "guide," and says so roundly (pp. 48, 49))—more roundly, perhaps, than a reader who has not had cause to sympathize with him will be likely to consider necessary. It is some consolation to think that the day is likely soon to come when properly illustrated books—supplementing, not travestying, the Sailing Instructions—will be available for the greater part of our coasts. Something is already being done in this direction; Mr. Lynam may possibly be tempted to bear a part in the work.

The log shows honestly enough that the seamanship of the Blue Dragon was not always above reproach, and that risks were taken at times which it might be scarcely advisable to repeat, though such episodes may perhaps fairly be looked upon as belonging naturally to the cruising ground chosen, and the immunity from harm as bearing testimony to the suitability of the boat for the work which she was set to do. But apart from technical considerations there is a good deal of interest in the book. The logs are by different hands, edited by the "skipper," Mr. Lynam; they all reflect the atmosphere of Highland hospitality, and tell of many delightful friends made among the lochs of the main land as well as of the inner and outer islands. They tell of hill-climbing, and often refer to geological and antiquarian expeditions; there are frequent mentions of photography, and many consequent illustrations in the book; we often hear, too, of sketching and painting, some of the results of which are also reproduced, but do not always compare favourably with the photographs.

The most distinctive feature of the book is probably to be found in the set of verses prefixed to the log of each separate cruise. These are by different hands, and while many of them are but slight productions, some few are of considerable merit. Perhaps the best of them are those entitled 'The Strenuous Life':

On the cabin roof I lie Gazing into vacancy. Make no noise and break no jest, I am peaceful and at rest.

Somewhere back in days gone by I did something—was it I?
Do not ask: I have forgot
Whether it was I or not.

Sometime I may have to do Something else; but so may you. Do not argue, but admit That we need not think of it.

Thought has ever been my foe.
That is so. Yes. That is so.
On the cabin roof I lie
Gazing into vacancy.

There are others which stay in the memory, such as the lines on the Hebrides, which are excellent fooling. But those which we have quoted breathe the true spirit, the idyllic philosophy of the life. Nowhere else is such complete dissociation from mundane cares possible

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as on board a small yacht in fine weather.

Mr. Lynam speaks of a further volume which may follow. If it prove equal to this, it should be assured of a welcome.

The Memoirs of Ann, Lady Fanshawe: 1600-72. Reprinted from the Original MS. in the Possession of Mr. Evelyn John Fanshawe of Parsloes. (John

It was Fielding, we believe, who first evolved in literature the idea of the "good woman"—a type which, being of a peculiarly British cast, not unnaturally found favour with the Thackerays and Trollopes of a later age. But long before the time of Sophia Western and Amelia Booth the type existed, if not in fiction, at all events in actual life. We feel that we are in the atmosphere of the "good woman" when reading such memoirs as those of Lady Fanshawe. The characteristics of the type are wifely devotion, a high sense of duty, a patient submission to the will of Providence, and equanimity of mind in the most difficult circumstances. To these may be added a serene consciousness of personal virtue, and a keen sense of the absence of that quality in others. On the debit side may be placed a decided want of imagination or humour. Whatever name the lady may bear who has handed down to posterity the details of her life-whether she be Ann Harrison or Lucy Apsley or Margaret Blagge—these characteristics are discernible in all. But beyond and above the features we have named there survives a feminine charm which has ensured the devoted worship of all those who have made the intimate acquaintance of these ladies through their memoirs. And this femininity has never conflicted with the cool courage which enabled such a woman as Lady Fanshawe to regard with an equable mind the pursuit of a murderous Turkish galley, when she stood with her husband on deck, dressed in a cabin boy's thrum cap and tarred coat; or the free shooting of the Dutch ships at Portsmouth, when Sir Richard, in a spirit of Oriental fatalism, refused to alter his pace, on the ground that if they must be killed, it were as good to be killed walking as running; or the wild shrieks at dead of night of an Irish banshee, when she was entertained by her sleepy spouse with the information that such apparitions were more usual in the sister island than in England. As for the weaknesses at which we have hinted, and which the editor, with a certain want of sympathy with a woman's temperament, has taken some pains to attenuate, they only leave us with the feeling that Lady Fanshawe, notwithstanding her adherence to type, was a delightful human creature, and that Sir Richard was the most fortunate of husbands.

The present edition of the 'Memoirs' is printed from a manuscript in the possession of Mr. Evelyn John Fanshawe,

family. Although a transcript, it is more correct than the copy from which the previous editions of 1829 and 1830 were printed. It has been edited with extreme care by a member of the family whose modesty has induced him to remain anonymous. In the Introduction this gentleman suggests that "it will probably be thought by some that the notes are of undue length." As 211 pages are occupied by the 'Memoirs,' and 382 by the appendixes and notes, there may appear some ground for this opinion; but we should be sorry to apply in this connexion Prince Hal's remarks on the fat knight's tavern bill. The notes contain a vast mass of information, not only on genealogical matters connected with the family, but also on the general history of the times, and many of them-especially those bearing on Sir Richard's Spanish embassy, in which the editor has received the assistance of Major Martin Humeare of no ordinary value. Occasionally they might have been curtailed with advantage. When Lady Fanshawe accompanied her husband to a bullfight, it was hardly necessary to fill seven pages of small print with descriptive extracts from Clarendon and Madame d'Aulnoy; and when the ambassador was received in audience wearing his suit of "fillemorte" brocade, trimmed with gold and silver lace and scarlet taffeta ribbon, we might have been left to imagine that "Sir Richard no doubt looked splendid in his Court dress, and was duly admired by his wife and three small daughters."

But after allowance has been made for these trifles, tribute must be paid to the great industry and acumen with which the editor has elucidated the many obscurities which the reader meets in his perusal of the 'Memoirs.' Lady Fanshawe, with all her charming qualities, was extremely casual where facts and dates were concerned, and the genealogical details which she gives at the beginning of her work, and which are evidently based on family hearsay, are found, on being tested, to be far from accurate. The editor in drawing up his account of the family has had the restraint and good taste to confine himself to demonstrable facts. Sir Richard Fanshawe was descended from a family of Derbyshire veomen, which first emerged from obscurity in the person of Henry Fanshawe, the great-grandfather of Sir Richard, who was Remembrancer of the Exchequer in the time of Queen Elizabeth, and died in 1568. His grandson, Sir Henry Fanshawe, was a person of some importance in his day, and was famed for his skill in horticulture. His gardens at Ware Park were praised by his friend Sir Henry Wotton in a passage in 'The Elements of Architecture,' which is quoted, but not textually, by the editor. The career of his son as a poet and translator, and as a soldier and diplomatist, is well known. He was a "true Protestant of the Church of England, so born, so brought up, and so died"; and his widow refused an annual pension of thirty thousand the head of the Parsloes branch of the ducats which the Queen of Spain pressed if the argument comes scarcely within

upon her, on condition that she changed her religion and became a Roman Catholic, declaring that she could not quit the faith in which she had been born and bred. Lady Fanshawe survived her husband for nearly sixteen years, and died at the age of fifty-five.

At the end of the book are some genealogical tables, which trace the descent of the family to the present day. Richard's sons all died without issue, and the existing members of the family are descended from his uncle William Fanshawe, of Parsloes in Essex. We have carefully tested these pedigrees, and have detected only a few unimportant slips. In Table A the date of Sir Thomas Fanshawe's elevation to the Irish peerage as Viscount Fanshawe is given as Aug. 20, 1661, but in the notes (p. 298) it is correctly stated to be Sept. 6, 1661. In the same table Sir Thomas Cambell of Clay Hall, Essex, is said to have died in 1668; but in the notes (p 320) it is stated, with more accuracy, that he was called to the rank of baronet in 1664, and died the following year. The precise date of his baronetcy was Feb. 12, 1663/4, and of his burial at Barking Sept. 2, 1665. In Table C the date of the death of Mary, daughter of Lucy Walter, and wife successively of William Sarsfield of Lucan, and of William Fanshawe of Great Singleton, is given as circa 1693; but she was certainly alive in May, 1695 ('Cal. Treasury Papers, Dom. Ser., William and Mary,' i. 443). It is stated in the notes (p. 317) that this lady, who was the direct ancestress of the present head of the family, was probably the daughter of the second Earl of Carlingford; but her paternity was more likely due to Henry Bennet, afterwards Earl of Arlington and Secretary of State, whom she was said greatly to resemble. The editor has also an irritating habit of transposing the Christian name in the case of titled people, as Lady Ann Fanshawe for Ann, Lady Fanshawe; Lord George Goring for George, Lord Goring; Lord Walter Aston for Walter, Lord Aston; and so on. But these small blemishes count for nothing in comparison with the sterling merits of the book, which we feel confident will long maintain its place as the standard edition of the 'Memoirs.'

Lectures on Humanism: with Special Reference to its Bearings on Sociology. By J. S. Mackenzie. (Sonnenschein & Co.)

Prof. Mackenzie's lectures provide excellent reading, and, no doubt, provided excellent hearing when delivered at Manchester College in Oxford. We do not here encounter the philosopher at his most abstruse; but in the interests of the general reader this is hardly to be regretted. At the same time the metaphysical expert is offered, in a final lecture. a few choice nuts to crack; whilst for the sociological expert—if, indeed, there is such a person, it matters less

bowing distance of him. Humanism is not brought into significant relation with Sociology, presumably because it took Prof. Mackenzie so long to discover how his notion of Humanism was to be invested with substantiality that little or no time was left in which to persuade his idea of a Sociology to materialize. For this is yet another Humanism-neither Renascence culture, nor Pragmatism, but something quite new. Dr. Schiller was the first to introduce the word into modern philosophy. On his lips it stands for the Protagorean view that "man is the measure." Now, however, as it would seem, it has struck the Neo-Hegelian Opposition that it would be a sad pity if the heretics had the use of so genial an expression all to themselves. Besides, are they not capable of anything—even of branding believers in "pure thought" as anti-humanist, which is as if to say Volksfeind at once? So, there being no "Trade-Descriptions Act" that applies to philosophers, Prof. Mackenzie was within his rights in adopting the label of the other firm. Humanism means for him

"a point of view from which human life is regarded as an independent centre of interest, if not even as containing within itself the key to all other interests."

Under this definition—or rather the first half of it, the other half being apparently there to take or leave as you please—any philosopher who happened to give his mind to his breakfast would have to rank as a Humanist. Accordingly all sorts and conditions of men advance at Prof. Mackenzie's bidding to make their bow from the Humanistic platform—in one passage Plato, Aristotle, Burke, Comte, Hegel, 'Carlyle, Ruskin, appear hand-inhand. Needless to say, however,

"Hegel especially [amongst the later German idealists, at all events] represents an almost complete Humanism. His final interpretation of the world is in the light of the development of 'spirit;' and by 'spirit' he means the evolution of the human consciousness."

To any one who reflects on the real significance of the Hegelian "spirit" and "evolution," this is, surely, a mere play upon words. Not but what the writer proceeds to qualify his paradox by admitting that Hegel professes ("professes," forsooth!) to regard human development from the point of view of the Absolute; and again that, whilst he conceives intelligence as purposive, he tends to subordinate feeling and will to the purely cognitive side of experience. Indeed, we suspect our author of a certain sneaking sympathy for Voluntarism; which, however, assumes a live will such as cannot be predicated of any absolute experience, even if it does revolve (as on Prof. Mackenzie's theory of a timecycle) "like a squirrel in its cage." Perhaps it is this covert sympathy that leads to a handling of the original Humanism-that of the Pragmatic type-which is decidedly fair and moderate in tone. On two points, he thinks, "the trumpet of the Pragmatists - in general, not

deficient in loudness-seems to give an uncertain sound." One point is whether our choice is guided by universal principles; the other, whether the purposive outlook of man develops in relation to objective conditions. Has Prof. Mackenzie honestly searched the pages of the Pragmatists for views bearing on these matters? We doubt it, seeing that his abundant references and citations utterly ignore this branch of philosophic literature. should have thought that the position of these Humanists was perfectly clear—that they did not "recognize the universality and objectivity of our choice' in Prof. Mackenzie's sense of these words; but that on the other hand they were not so blind as to overlook the palpable, if perhaps not fully explicable, facts that men can up to a certain point understand one another and work with one another, and again, that up to a certain point we must bow to events we cannot control. And what, in Prof. Mackenzie's judgment, is the terrible consequence of not believing in his kind of universality and objectivity? Why, that one is thereby committed to scepticism. Surely a man without a dash of scepticism is not fitted for this world, practically and humanistically regarded. But an "absolute" scepticism is a pure bogey, invented by the Hegelian school, who seemingly cannot keep the Absolute out of anything, not even out of their Commination Service.

NEW NOVELS.

The Shadow of the Unseen. By Barry Pain and James Blyth. (Chapman & Hell)

THE supernatural in fiction is often a mere seasoning, for the art of the novelist who employs it is usually a form of cookery. The name of Mr. Blyth being associated with grim realism, we hoped that the supernatural element would be something more in this case; but its effect is culinary. The story is, however, undoubtedly clever and interesting. The motive is the desire of a Norfolk witch, with an inherited grievance, to save her own soul at the expense She is a witch of chaof the heroine. racter, and well drawn: one regrets that the lust of irony and catastrophe impelled her creator to destroy her. The combat between her familiar (a gigantic goat) and the hero (an ex-parson) is admirably described. The rustic characters are solid and amusing, and do not betray Mr. Blyth's tremendous disapproval of the East Anglian peasant, except in the fact that they are not allowed to witness the nuptials of their betters, though they may fire off guns outside the church door.

Fanuela. By G. B. Burgin. (Hutchinson & Co.)

The scene of this story, which is Mr. Burgin's thirtieth book, we believe, is laid in a village of Eastern Canada, situated on the banks of the Ottawa. The writer has evidently been in such

villages. The material side of his "local colour" is possible enough; but the spirit is all wrong. Such phrases as "the call of the blood" occur so frequently that there is no mistaking the author's intention that it should be regarded as a study in heredity. But Mr. Burgin's heredity is untrue to life; redolent of the footlights and melodrama. Any French Canadian priest could have saved him from the falsity of his conclusions; any student of human nature, in Canada or in any other part of the world, could show him where and how his story departs at an unreasonable tangent from real life. 'Fanuela' is not to be taken seriously, though it may serve its purpose in the circulating libraries.

The Chronicles of Berthold Darnley. Edited by Wilkinson Sherren. (Francis Griffiths.)

Among the thousands of novels which he has read the reviewer does not recall one in which madness is treated more skilfully than by Mr. Sherren. He has a Hoffmannesque imagination, and his story of the conspiracy of "Michael" and "Wax Candle" (two lunatics) against "Buz Wuz," the formless essence of evil, is worthy of a place in every literary museum. Berthold Darnley is a musical genius whose enemies are consumption, catalepsy, and inspiration. He falls in love with a golden-haired poet, but is forced by a cold man of science to regard his disease as a ban. Oddly enough, he plays to himself the instructive part of that angel in the 'Gesta Romanorum' who taught the hermit—afterwards Par-nell's "Hermit"—that God sometimes substitutes a bad fate for a worse. And so we have two narratives of Berthold Darnley, one of them rather amateurish, though striking, supposed to be real; the other, vital, poignant, with flashes of extraordinary observation, supposed to be Darnley's sketch of the "might-have-been." There is a character of the have-been." Dobbin type for the satisfaction of the reader who is cheered by marriage, and humour is supplied by a tender-hearted retired sailor.

The Admirable Davis. By Ronald Legge. (Cassell & Co.)

MR. Legge's novel is a crude product on the popular model of 'The Prisoner of Zenda.' The British Government sends a confidential agent on a mission to the "Sultan" of an island in the Pacific Ocean, whose signature is required to a treaty. Although time is an object, the agent is permitted to dawdle on the Continent, where he gains the love of a girl who is amorously pursued by the king and the ducal "chief of police" of a country which "is too far for the tourist, and too cold." A sort of sour burlesque is achieved in the portraits of Vaug XV. and the Duke of Bard. The hero in the title is a valet who does England's work while the confidential agent is an innocent convict in penal servitude. The author may write a

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really exciting story when he has learnt to give an air of truth to the exploits of his puppets.

In the Queen's Service. By Dick Donovan. (John Long.)

It is a bold thing to attempt a Scottish tale of the sixteenth century. The only verisimilitude about this crude essay is the piling-up of horrors-the murder of bride and bridegroom on their wedding day, the burning alive of a helpless old woman in her bed, and the gruesome fate of the villain, a cosmopolitan rascal of the modern type. Such things might have happened on the Border (and elsewhere) in those days. What could hardly have existed are the relations of the actors. The miller, whose daughter is the unlucky heroine, and who is strangely called throughout "Mr." Tod (a title at that time and place confined to a Master of Arts), is a purse-proud, independent tradesman.

As thirlage then prevailed, he would probably have been a dependent on the local baron. At any rate, an Elliot of Castlehill, however lawless a rogue, would have considered a match with "Miss" Tod beneath his dignity. Similarly the aspiring ploughman, her other lover, is an absolute anachronism. He is introduced to Queen Mary's service by Darnley, who is represented as a mild-mannered modern nobleman, with a tendency to moralize and advise. The author has probably been wise in avoiding Scotch, but journalistic clichés and bad punctuation are poor substitutes. We sometimes can guess the process of incubation of a phrase: "When Rudolph had sullenly to confess to himself....he saw with ill-conceived chagrin that his hated rival was prospering." Now "chagrin" requires its epitheton ornans of "ill-concealed"; but the writer, reflecting that Rudolph was by himself, saw that the word would not do, and substituted "ill-conceived," which seems meaningless.

The Wondrous Wife. By Charles Marriott. (Eveleigh Nash.)

The excellence of the characterization and the sense of the inevitable with which each fresh phase in the development of this story is accompanied so grip the sympathies as to create a feeling akin almost to resentment against the author for not having saved his heroine from the drab consequences of her renunciation—the dénouement of the closing pages. None but the spiritually-minded will be able to appreciate, or even condone, the sacrifice she makes in leaving a worthy lover for the sake of the faithless and permanently disabled man whose name she bears. There are certainly two ways of considering the righteousness or unrighteousness of the act, and herein lies much of the author's cleverness-he leaves one thinking and perhaps talking. The touches descriptive of working men and lasses are as deftly handled as the more important figures, and the whole rather tired of it, Those who desire to

is good fiction—readable, stimulating, and entertaining.

The Slanderers. By Warwick Deeping. (Cassell & Co.)

THE troubles of the romancer when he abandons his last and takes to the novel have but begun. He has been used to deal with Titanic figures, maybe; at least with emotions and sentiments on a grand scale. Now he is perforce reduced to pedestrianism. His case is on all fours with that of the journalist who took to the typewriter, and found he had to spell properly. Mr. Deeping does not spell properly yet. This tale is, as might be expected, a romantic novel, but the author is not at home with his material of modern people. Hardly any of these characters would have behaved as he represents them behaving. If modern life has a romantic cast (which we joyfully admit), it must be painted real as well as romantic. The Slanderers are a group of women who are a caricature of real women, for real women would have some other quality than that of backbiting, and Miss Ophelia Gusset is a lady from melodrama. The feeling of the novel is, however, nice and kind and sympathetic.

Rose of Blenheim. By Morice Gerard. (Hodder & Stoughton.)

MORICE GERARD'S present romance is concerned with the campaign of 1704, in which the stakes were nothing less than the mastery of Europe. Most schoolboys know that the cunningly contrived schemes of the French were foiled by Marlborough's genius and Eugene's loyalty, but it remained for Morice Gerard to tell us how they were discovered. "Cherchez la femme" is a maxim of wide application, and the title of this story shows that it applies here. Marlborough sends his equerry, Lord Godfrey Latour, to Paris, with instructions to possess himself of Louis's plan of campaign by force or by fraud. In this enterprise he is assisted by Rose of Blenheim and her brother, who have been living secretly in Paris since their castle was burnt by the French. A Bavarian colonel, who is the bearer of Louis's plans to the Elector, is the villain of the piece, and as such is manifestly predestined not only to be plucked of his papers, but also to be the unscrupulous and unsuccessful wooer of the heroine. A bustling narrative carries the reader on to the battle of Blenheim, the eve of which sees the wicked Colonel's death in a duel at the hand of Latour, and the morrow the union of the latter with Rose. Practice, if it has not yet made perfect, has greatly improved the author's style.

The Little Anarchist. By Arthur W. Marchmont. (Ward, Lock & Co.)

THE revolutionary movement in Russia has served as the background of so many tales of adventure that not a few lovers of sensational fiction must be getting

be cured of this weariness may be recommended to read Mr. Marchmont's latest novel. The plot is well constructed, the character-drawing bold and consistent, and the narrative brisk. Mr. Marchmont has shown before, notably in 'When I was Czar,' how vigorously he can tell a sensational tale, and 'The Little Anarchist' is an excellent example of his skill.

Love, the Criminal. By J. B. Harris-Burland. (Greening & Co.)

THE author shows himself a practised hand in the concoction of sensational fiction. He leads off with a quotation from Oscar Wilde's 'De Profundis' dealing with love and suffering. The love with which we are here concerned is sheer sexual passion, untempered by intellectuality, unrefined by those qualities which make true love, not an "explanation of the extraordinary amount of suffering that there is in the world," but an explanation of the fortitude and cheerfulness with which much of life's suffering is endured. The book is a perfectly frank piece of melodrama, and should find favour with a considerable circle, for it is packed full of incident, and of physical as well as emotional stress and storm. The characters form the old triangle: a woman at one corner, and a man at each of the other corners, both of them passionate in desire of the woman, and one of them unscrupulously so. Upon the whole, the villain of the piece has the better time, we think; but there is a suggestion of poetic justice in Arcadia at the end.

CHINA AND CHINESE.

The Awakening of China. By W. A. P. Martin, D.D. (Hodder & Stoughton.)—Dr. Martin has adopted a somewhat misleading title for his work, the contents of which would be better described as 'A Sketchy History of China, with an Account of the Awakening of the Empire.' He divides his work into three parts. The first contains a statistical account of the empire; Part II. a statistical account of the empire; Part II. embodies a history of China in outline from the earliest times to the eighteenth century; and Part III. (pp. 149 to 306) is devoted to 'China in Transformation.' Dr. Martin has long been a prominent figure in the field of education in China. He was President of the European college established at Peking from the time of its inception till its forcible closure at the time of the Boxer forcible closure at the time of the Boxer rising. Subsequently he was appointed by Chang Chih-tung President of a projected college at Wuchang. The removal of Chang Chih-tung to Nanking put an end to this projected educational centre, and a still later sudden move of the Viceroy of the Philippersured the project of a college to Peking prevented the project of a college at Nanking from reaching fulfilment.

Although, however, the educational projects with which Dr. Martin has been associated have come to abrupt endings, he still is a firm believer in the hearty desire of the powers that be for the promotion of European knowledge in China, and no doubt he is right so far as the ultimate triumph of this field of learning is concerned. But, as Lord Salisbury said on a memorable occasion, "he puts his money on the wrong horse." He strongly believes in the genuine enthusiasm of the Dowager Empress and

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her entourage in the cause, and he adopts Miss Carl's view of that astute old lady. He is a great admirer of her personal appearance. He thus describes her:—

"A trifle under the average height of European ladies, so perfect are her proportions and so graceful her carriage that she seems to need nothing to add to her majesty. Her features are vivacious and pleasing rather than beautiful; her complexion not yellow but sub-olive, and her face illuminated by orbs of jet half hidden by dark lashes, behind which lurk the smiles of favour or the lightning of anger. No one would take her to be over forty. She carries tablets on which, even during conversation, she jots down memoranda. Her pencil is the support of her sceptre."

It is too soon to express an opinion as to the character of this lady, writes Dr. Martin, and it is well that he exercises some caution and it is went that he exercises some caution in attributing any definite line of opinion to her. As he himself points out, she was definitely committed to an anti-reform policy at the time of the Boxer rising, and with ease and apparent indifference turned round in the opposite direction so soon as the stern logic of facts convinced her of the folly of the movement. If we were to accept her professions, we should be led to believe that she is heart and soul with the cause of enlightenment. But who can say that she may not be tempted by a fresh anti-reform movement to execute another volte-face? Fortunately, the desire for progress has its foundations laid in firmer soil than that of imperial fancies. The people have taken it up with cordiality, and will go on with it however often the Dowager Empress and her favourites at Peking may shift and turn. In all the large cities of the empire colleges and schools have been established, where tens of thousands of students are taught European history, science, and general knowledge. As an outward sign of their entering on a new path a large proportion of them have adopted European clothes, and many of them have gone to the length of cutting off their queues. Thousands of the more advanced are trooping over to Japan to drink in wisdom from the newest convert to knowledge, and batches have of late been arriving on our shores. In this movement rest the hopes of true reform in China. The mandarins are as body hopelessly reactionary, and only concern themselves with the shortest way to fill their pockets. Dr. Martin quotes a characteristic remark made by a mandarin at a dinner given in promotion of railway enterprise in China. "Your railways," he said, "pay ten per cent.—that is the sort of railway we want in China." Corruption has eaten so deeply into the nation that it has become the guiding motive of the officials, and from them, with some notable exceptions, no help can be looked for in the cause of reform. The nation must be saved by the people.

The Chinese Language and How to Learn It. By Sir Walter Hillier. (Kegan Paul & Co.)—A language which is spoken by one-fifth of the human race should not be a matter of indifference to a nation like ourselves, who depend to a great extent for the advance of our commerce and wealth on peoples beyond our own frontiers; and yet until quite recently Chinese—for that is the language of which we speak—was looked upon with unconcern by Englishmen generally. The reasons for this callousness were twofold. In the first place, for many years after the opening of China to foreign trade British merchants held such a marked predominance in the foreign commerce with China that they were content to deal with Chinese traders who spoke "pidgin" English, and who offered teas and silks for sale, and bought

opium in exchange. Secondly, there was the great difficulty of the language; and it is with the laudable object of lessening this that Sir Walter Hillier has issued the present excellent work.

He tells us in his introduction that theoretically colloquial Chinese is not a difficult language to learn, yet he explains that it takes years of study to speak it fluently with any degree of accuracy "The Chinese consular service of Great Britain is officered," he tells us,

"by men who pass a severe competitive examination before admission, and must consequently be
above the average standard of education and ability.
The first two years of their career are spent in
Peking, where the whole of their time is devoted
to the study of the language under experienced
supervision, and yet, at the end of this two years'
course, there is not one of them who could personally
conduct a correspondence in Chinese, translate an
official document without the aid of a dictionary,
or speak with sufficient fluency to act as an interpreter where important negotiations were concerned. Before they can reach this standard of
proficiency they have at least five or six years before
them."

What is the reason of this? he asks, and he finds several answers to the inquiry, First of all, the construction of the language is non-alphabetic and non-inflected. verb remains unchanged, whatever may be the mood, number, or person in which it is found; while substantives and adjectives remain unaltered, whatever may be the number, gender, or case by which they are qualified. Certain prefixes and suffixes qualified. Certain prefixes and suffixes are used to designate the parts of speech which a speaker desires to indicate; but there will always be a degree of uncertainty as to the particular meaning which he intends to convey. In lieu of an alphabet, written characters are used in which we find traces of the different stages through which some other Oriental scripts have also passed. We find, for example, hieroglyphs, followed

later by ideographic and phonetic characters. In the Far East the Japanese have advanced one step further by inventing a syllabary, and the Koreans have bettered the instruction received from the Chinese by inventing an alphabet. Each Chinese character may be said to represent a word, and of these characters or words there are forty thousand, more or less; and each character is pronounced as a syllable. This introduces the main difficulty in learning to speak Chinese. In the Peking dialect (that of which Sir Walter Hillier chiefly speaks) there are only about four hundred syllables, and it follows, therefore, that each syllable must represent a vast array of meanings. In writing this is not of importance, as each character speaks for itself. As Sir Walter says:—

"In speaking, it is evident that unless some means were devised by which words of the same sound could be distinguished, much confusion would result. But there is a system by which these sounds are sub-divided. In the first place, considerable multiplication is effected by the expedient of duplicating many sounds having certain initial consonants by the interposition of an aspirate between the initial consonant and the vowel. By many Irishmen such a word as 'chair' would be pronounced 'ch'air,' with a strong aspirate after the ch; so in Chinese we have chi and ch'i, tang and t'ang, pa and p'a, and very many others, adding a large percentage to the number of sounds. But this number is still more appreciably increased by the pronunciation of the same sounds in different tones or inflexions of the voice."

Sir Walter Hillier then mentions the sound chi, and shows how, pronounced in the first or even tone, it would mean "a chicken"; in the second or rising tone "impatient"; in the third or falling tone "to shove"; in the fourth or abrupt tone "to take

note of." From this instance it may readily be inferred what mistakes may and do arise from the use of the wrong tone in conversation, even by men who have attained to a certain amount of proficiency. Many years ago a deputation of native gentlemen waited on the Governor of Hong Kong, and in their address spoke of England as kwei kwo, or "your honourable country." The interpreter, who was a well-known scholar, thought the deputation had pronounced the kwei in the third tone, when the phrase would mean "your devil country."
Being naturally angry at the application of this term to his native land, he indignantly drove the deputation from the Governor's presence; and it was not until the correctness of the tone had been explained that the deputation was readmitted.

To his essays on the language in the work before us the author has added some admirable Chinese exercises, in which he illustrates by examples the various phrases which can be formed by the use of a thousand of the commoner characters of the language. These are well chosen, and altogether the work forms an efficient introduction to the

Chinese language.

SHORT STORIES.

Tales of Two People, by Anthony Hope (Methuen & Co.), offers a collection of short stories, the majority of which have already appeared in print and are sure of their welcome. The most considerable of these, and perhaps for that reason the best, is also the first, 'Helena's Path.' Here we have the story of a quarrel between a young and lovely Italian Marchesa and an English lord, because the latter insists, according to tradition, upon using, whenever he goes to bathe, a footpath which runs through the Marchesa's grounds. Both the combatants are deserted at the height of battle by their respective guests, who go over incontinently to the enemy; and the eccentric, if chivalrous and pretty fashion in which the question play to the whimsical treatment of a romantic situation. The whole has that touch of artificiality which the author knows how to make singularly attractive. The fifteen stories which follow vary in merit, and though the lighthearted frivolity which characterized the Dolly Dialogues may be absent from some of them, they are all decidedly readable.

The author and narrator plays the part of middle-aged confidant to one or both of the "Two People" very pleasantly, and 'Prudence and the Bishop' is amongst other tales in this volume a happy reminder of Anthony Hope's earlier work. 'The Opened Door' has no claim to be admitted under the title, since it is the tale of one person only. Throughout we move in the best company, princes and princesses (really well bred ones), not to speak of lesser lights of rank and fashion, being scattered liber-

ally over the pages.

By Veldt and Kopje. By W. C. Scully. (Fisher Unwin.)—The general level maintained in these fifteen stories of South African life is good. Their author is more intimately concerned with native life, and the sort of white man's life which approaches that of the native, than with the characters and doings of the typical Afrikander. He has the utmost sympathy with the native character and point of view, and this, as is often the case, leads to more idealism than portrait painting. The English reader who based his conception of the native races of South Africa upon impressions gathered from

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this book would be likely to meet with a somewhat rude awakening if his travels ever led him into the interior of the country. But Mr. Scully's stories make pleasant reading, if they lack the insistent note of actuality which many readers expect in fiction.

Gossip Corner, by Walter Raymond (Hodder & Stoughton), is another of the collections of Mr. Raymond's short stories of rustic life in Somerset with which we are becoming familiar. The sketches have already seen the light in sundry newspapers, and have excellent material in them. The author is happy in his choice of subject, and obviously intimate with the class of character he seeks to portray; but when his work is published in book form, he might take more trouble to make it symmetrical and coherent — to remove its sketchy character.

Folk of the Wild. By Bertram Atkey. (E. Grant Richards.)—Apart from its unoriginal mannerisms, this is an excellent book, and entertaining throughout. Its sub-title explains its scope: 'A Book of the Forests, the Moors, and the Mountains, of the Beasts of the Silent Places, their Lives, their Doings, and their Deaths.' There are a large number of illustrations by Mr. Harry Rountree, and these are of a bold, effective character. A feature which will recommend the book to many English readers is that, instead of dealing with the lives of wild animals in North America or some other distant land, this collection of ten tales has the wild life of our own New Forest for its background; and if the author does occasionally exaggerate its wildness for the sake of effect, the result is not at all unpleasing.

NORWAY AND ITS FIORDS.

The Norwegian Fjords. Printed and Described by A. Heaton Cooper. With 24 Illustrations in Colour. (A. & C. Black.)

Norway and its Fjords. By M. A. Wyllie, With 33 Illustrations (16 in Colour by W. L. Wyllie, R.A.). (Methuen & Co.)

ADMIRERS of Norway will note with pleasure that her magnificent scenery has at length begun to attract the British artist. It is perhaps doubtful whether the fjords, with which these two volumes are mainly concerned, offer the most effective class of subject. In the finest parts the height of the mountains is so great that a distant view seems to dwarf them; and no view is at all adequate which does not include in the same picture the sea and the summer snowline at 4,000 ft. Of the two artists, Mr. Cooper has best met this difficulty, and in his grand sketch of the Næro Fjord he may almost be said to have overcome it. He has wisely done much of his painting in spring, when the larger quantity of snow adds greatly to the effect. In some of his more open landscapes, as in his 'Gödosund, Ostensö,' and 'Molde,' he has expressed with felicity the peculiar beauty of the Northern atmosphere in sunshine. The chief fault of his pictures is that they represent the country as more bleak and bare of vegetation than it really is; but there is scarcely one of them without some special charm. We feel bound, however, to point out that while the title-page and the list promise twenty-four illustrations there are really only twenty-three, for the sketch of Lærdalsören does not appear.

Mr. Wyllie's pictures, though fewer in number, cover a greater amount of ground, extending from Christiania to the coast of Spitzbergen. They are unequal in clearness, which may be a fault of the process; but his 'Folgefond from Norheimsund,' 'Lofoten Islands,' and 'Tromsö at Midnight' are admirable. The view of the house of Edvard Grieg on the lovely Nordaas Vand, near Bergen, is now invested with a melancholy interest.

choly interest. In volumes of this kind, the letter press is naturally of minor importance; and Mr. Cooper modestly claims "no literary merit whatever" for his book. He has contrived, however, as a result of associating with the country-folk during several visits in winter and spring, to collect much useful informa-tion about the people, which is conveyed in simple and unpretending style. Mrs. Wyllie is more ambitious, for she has been a diligent student of books; but she has the irritating habit of making long extracts, with or without inverted commas, from unspecified authorities, concerning places which she has not herself visited. The description, for instance, of the curious Scetersdal costume is a caricature, and not a witty one; but it is here put down as sober fact. Her book opens with the words; "There are many ways of seeing Norway—by liner, fjord-steamer, yacht or on foot." This reminds us of the Scotchman's exhaustive classification of bread into "white bread, brown bread, and rolls." The travellers who adopt the first three methods, see little but the towns and the endless varieties of coast scenery. But those who would really "see Norway" must also make use either of the bicycle or of the hardy little ponies which ply on the excellent The distances are so great that walking is not advisable, except in the alpine districts where there are no roads. Wyllie preferred a comfortable cruise in the Vectis; but the account of this voyage occupies only a small portion of the book. Norway's art and literature (with lives of her famous men), the voyage of the Fram, a sketch of the national history, long extracts from the sagas, geology, archæology -including even an inaccurate list of the sites of the Roman forts on the "Saxon shore"all these and much more are indiscriminately mixed up with the details of a month's voyage. Errors of fact and date are not uncommon; and misspellings (or misprints), especially of local names and scientific terms, are numerous. It is a pity that the book has not been revised-and abridgedby a competent hand; for when its author steps down from the lecturer's chair, she relates the incidents of travel with spirit, and shows excellent taste in her description of

OUR LIBRARY TABLE.

scenery.

The Lover of Queen Elizabeth. By Mrs. Aubrey Richardson. (Werner Laurie.)——The Elizabethan period, popularly regarded as perhaps the most attractive in English history, presents peculiar difficulties to the serious historian. The biographer who would satisfactorily portray one of its characteristic figures needs a keen power of analysis to appreciate the romance and sordidness of this complex time. Mrs. Aubrey Richardson has hardly brought such power to bear in her study of Robert Dudley. Beginning with a curious and ambitiously worded reflection on the fact that Elizabeth and her favourite were "among the most remarkable products of the Renascence," the book almost completely fails to convey the atmosphere of wonder and glamour which marks that movement. A publisher's note states that this biography "is not a contribution to the 'stream of whitewash' with which ...modern historians have plastered over the crimes of Queen Elizabeth and her lover,"

and indeed the book is no mere gossiping biography, but an attempt at scientific history. But from this point of view it cannot be called successful. Mrs. Aubrey Richardson shows a fair acquaintance with the history of the period, and has evidently read in the original authorities, much of her space being devoted to a careful study of the diplomatic contrivings of the favourite, but this good work loses much of its value through the neglect of any large treatment of the questions at issue. Space which might have been devoted to the provision of an adequate historical setting is filled by wearisome reiteration on the subject of Dudley's acuteness. Vague phrases such as "danger loomed" are hardly adequate to describe the European situation; and the detailed treatment of Dudley's policy, in view of this defect of method, is necessarily often ambiguous, and nearly always uninteresting. In her interpretation of motives and events the writer is extremely unequal, subtle readings alternating with unequal, subtle readings alternating with superficial judgments on the problems of foreign policy. For example, in praising Leicester (p. 171) for his fear of a combina-tion of the Catholic Powers she totally ignores the considerable difficulties which stood in

the way of such a combination.

In spite of the publisher's disclaimer, the tone of the book is entirely apologetic, with its insistent contention that guiltiness of the relations between the Queen and the "Favourite" is not proved. The historical sense cannot but be offended by the naiveté which takes at their face value either Elizabeth's version of the "honourable familiarities" between herself and Dudley or the conventional praise of the Queen's "virtues" by contemporary poets. Hardly more convincing is the view taken of the sincerity of Leicester's "Protestantism"; and the special pleading on the matter of his implication on the death of Amy Robsart is typical of the writer's attitude throughout the volume. It is a pity that so much really interesting matter should be rendered uninterestingly, especially as there is evidence of conscious striving after effect in the writer's style. A simpler and more proportionate treatment might easily have rendered this book a worthy treatment might contribution to Elizabethan history.

THE sketches of life in the merchant marine which Mr. A. J. Dawson has recently contributed to The Evening Standard and St. James's Gazette under the title of The Genteel A.B. (E. Grant Richards) are well worth republication in a volume. Their hero, Bill Chasemore, is a most engaging dog, an excellent sailor, full of fun ashore, and above all things the gentleman. "For real brassbound, teak-wood gentility, double-spliced at all joints, I never saw the equal of Bill, and never reckon to," declares his old shipmate and present eulogist, now a night watchman at the London Docks. Mr. waterman at the London Docks. Mr. Dawson's readers will cordially agree. In fact, if a fault is to be found in these delightfully buoyant tales of adventure on sea and land, it is that Bill's conquests of the fair sex and masqueradings as the nephew of a peer or a chairman of directors sometimes overstep the bounds of credibility. But then we are contemplating him through the eyes of a devoted disciple, who heaps scorn on a broken-down Oxford graduate when he tries to cross-question the genteel A.B on his 'Varsity days. What does Bill know about the quad at John's or the Union? He airily replies that he was neither at gaol nor the workhouse, but "at Oxford College," and his opponent's bubble bursts. Apart from the inimitable Chasemore, Mr. Dawson's volume deserves high praise for the

cleverness with which it gives the point of view of an illiterate, but much-travelled man. The night watchman may be superstitious, and easily gulled when he gets into unfamiliar company. Still, he has not visited numerous ports and looked death in the face on many waters for nothing. He is well worth attention when he philosophizes at large on death and burial at sea, "close calls" or narrow escapes from destruction, and the many other experiences of a sailorman. One of the raciest and truest chapters in the book deals with salt-water surgery; another, on fire at sea, shades off terror with pathos in a manner so natural that its artistic skill almost escapes attention. The night watchman's parting words are to the effect that Bill and he have had more adventures out of one pay day than all he has told put together.

The Long Labrador Trail. By Dillon (allace. (Hodder & Stoughton.)—Mr. Wallace's book is interesting rather as the completion of a human document than on account of any scientific results attained by his expedition. Two years ago he published an account of a similar expedition which was designed to explore the interior of Labrador, but failed, owing to a miscalculation. The leader of that journey, Mr. Hubbard, died of starvation on the return, and his com-panion has carried through the enterprise panion has carried through the enterprise which inspired their ambition. This was to penetrate Labrador from the North-West River post of the Hudson's Bay Company on Hamilton Inlet as far as Lake Michikamau, and thence descend by the George River to Ungava Bay in the north. This part of the continent is virtually un-inhabited, being only occasionally used by wandering Indians, who, however, are found in greater numbers towards the north. The proper course through this wilderness is the Nascaupee River, which is the outlet of Lake Michikamau, and rolls into the upper reaches of Hamilton Inlet. It was failure to locate this river that resulted in the disaster of the previous expedition. But on this occasion Mr. Wallace found it. and persisted in abandoning it to follow an old Indian trail. This was gallant, but was perhaps rash. The trail was indifferent, and the hardships of the journey delayed the party, so that on arrival at Michikamau they were obliged to separate, the minor portion only continuing the journey overland to the mouth of George River. Probably Mr. Wallace may claim to have been the first white man to reach Michikamau: but other Europeans have in times past effected a passage from Ungava Bay to Hamilton Inlet, usually by way of

the Grand River. Mr. Wallace's scientific observations. which were carefully made up to a point, ended with the loss of his instruments in the rapids. It is to be doubted if he has added greatly to our knowledge of this region; but he has certainly written an interesting book, wholly independent of literary charm. His is the true spirit of the explorer and the pioneer, and we can only admire his unruffled calm as he marches from hardship to hardship, and from disappointment to disappointment. His courage is almost foolish at times, but it is of such stuff that our vanguard in the world's service has always been made. There is nothing dramatic or picturesque in the way the author relates his adventures, but his narrative is effective by its very simplicity. We regret that the unhappy accident in the rapids apparently robbed us of many interesting photographs, and the volume is in sore need of a good map. Some criticism was passed, at the time of the first expedition, on the inadequate preparation of the explorers. Mr. Wallace by his success has silenced that criticism; yet we cannot but feel that it was rather his indomitable spirit than a provident organization which carried him through.

The Redskin at Home (Heath & Co.), by Frederick Starr, is a handy little volume on North American Indians for North American children. The author is convinced that it is the duty of schoolchildren to learn something about the aboriginal inhabitants of their country, and he has carefully collected and collated information from many sources. The result is a compendious account of the various tribes in their distribution over the States, their dress, houses, habits, pastimes, religions, and social customs. For its purpose the little book could hardly be better done; and it is certain to find readers among young folk not only in America, but also in this country.

The Prose Works of Jonathan Swift, D.D.
—Vol. XI. Literary Essays. Edited by
Temple Scott. (Bell & Sons.)—The eleventh volume of Messrs. Bell's edition of Swift's prose works maintains the high standard set in the earlier volumes, and we are glad to see that Mr. Temple Scott, though absent in the United States, has been able to annotate the text with his usual thoroughness. Of course all important notes by Sir Walter Scott, Deane Swift, and other editors are also included; but Mr. Temple Scott's additions are the results of recent research, and are often of singular interest. There must be omissions even in so carefully elaborate an edition as this, and we have observed a few cases where notes were desirable. instance, the note on the birth of Stella should have cited the baptismal register at Richmond, first published in the Parchment Library 'Letters' and Journals of Jonathan Swift,' which dispelled the ambiguity in Swift's statement of the date of her birth, in March, 1681, and also established the name of her father. Again, in the notice of Narcissus Marsh we are surprised to find no reference to the Archbishop's famous library. still religiously preserved in its own building next to St. Patrick's Cathedral. It seems a pity, too, that the 'Fragment of Autobiography' was not strictly collated with the original MS. at Trinity College, Dublin, instead of being reprinted from Forster. The Holyhead 'Journal' has been duly collated with the original in the Forster Collection at South Kensington, and the same course should have been adopted in regard to the 'Fragment.' Such small and rare omissions, however, do not sensibly impair the high value of this scrupulous and competent edition.

In the present volume are classed Swift's 'Literary Essays'—a somewhat vague title, for a great many literary papers were contained in earlier volumes. The distinction, nevertheless, is well founded, for the previous essays, though often "literary," were also more often political, and such writings as the 'Art of Polite Conversation,' 'Directions to Servants,' 'The English Tongue,' 'Physicians and Civilians,' and 'Advice to a Young Poet' are purely literary. Besides these masterpieces, Mr. Temple Scott has included a number of short fragments and "characters," the pathetic threnody—if a prose lament may be so called—'On the Death of Mrs. Johnson,' and Swift's will. Mr. Spencer Jackson has finished with care the little that Mr. Scott left to be done. We look forward to the twelfth and concluding volume, which will contain a bibliography (a tough matter) and general index, as well as essays on the portraits of Swift and Stella by Sir Frederick Falkiner, and on the relations between Swift and Stella by the Dean of St. Patrick's.

There is an excellent reproduction of Cunningham's bust in the Cathedral prefixed to the present volume, and two more portraits are promised in the next. But are the letters and the verses—we will not say poetry—of Swift to find no place in this delightful edition?

John Henry Newman. Edited by Wilfrid Meynell. (T. C. & E. C. Jack.)—We are not much in favour of snippets, even of stylists; but to those persons who do like them this little book may be commended. As was fitting, an autobiographical fragment from the 'Apologia' forms the bulk of the volume, and besides this there are numerous and well-chosen extracts from the sermons. Why Mr. Meynell did not put under contribution 'The Idea of a University' we do not understand. There is no finer passage in Newman, there are few finer in the range of English literature, than the famous "character of a gentleman." But nobody ever agrees entirely with the omissions of an editor, and doubtless Mr. Meynell had his reasons. The book is tastefully got up, but lacks a table of contents.

Robert Leighton. Edited by the Rev. William Blair, D.D. (Same publishers.)—We suspect that, except in some such form as this, Leighton finds few readers nowadays. For this reason we welcome this little book. Some years ago a somewhat similar, though rather larger volume of selections from John Owen revealed to many the depth of spiritual feeling in an almost forgotten Puritan. Leighton's name is well enough known, but of the basis of his reputation most people are ignorant. This small selection gives some insight into that ardour of spiritual imagination which was the distinction of Puritanism at its best. The letter printed at the close of the book, dealing with the death of his nephew John Lightmaker, is touching and beautiful.

Book-Auction Records. Edited by Frank Karslake. Vol. IV. Parts III. and IV. (Karslake & Co.)—These two parts register the book-sales that took place between April 1st and August 1st, and contain 6,700 records. They have been compiled with Mr. Karslake's usual care, and we have failed to discover any errors of importance. Part III. contains an interesting account of the libraries at Cambridge by Mr. Charles P. Porter; while the libraries and book-trade of Dublin are subjects that are treated with equal competence and knowledge in Part IV. by Mr. Michael J. Ryan. These papers are illustrated by views of St. John's College Library, Cambridge, and of Trinity College Library, Dublin; while Part IV. also contains a curious portrait of Benjamin Disraeli, which was issued with The London Magazine in 1840. It represents the future Prime Minister in the dandified days of 'Vivian Grey,' with a strong accentuation of the Jewish type.

The auction season of 1906-7, of which the more recent sales are recorded in these two parts of Mr. Karslake's 'Records,' is understood to have been remarkably successful. Although none of the historic libraries fell under the hammer, the average price of each book sold was about four guineas. All the more important items have been recorded in The Athenœum, but it may be noted that among them was a fine collection of Shakspearian folios and quartos, as well as a slightly damaged copy of the first edition of the 'Sonnets,' of which apparently no copy had occurred for sale for more than thirty years, and which on April 20th was secured by Mr. Quaritch for the large sum of 800l. Amongst other

rarities were the only two known copies of the first issue of the first edition of Goldof the first issue of the first edition of Goldsmith's 'Traveller,' which was dated a year earlier than the generally received first edition of 1765. The first of these copies belonged to Mr. William Van Antwerp, and had formerly been in the famous library of Locker - Lampson. It was stated in Messrs. Sotheby's sale catastated in Messrs. Sotheby's sale catalogue to be "probably unique," and, with the addition of a defective autograph letter of Goldsmith, realized the sum of 216l. Three months afterwards another copy, belonging to Mr. Stuart M. Samuel, M.P., was sold by the same firm, and attained the price of 94l. only. Buyers were then informed that "the only other copy known is in the collection of the late Mr. Locker-Lampson," although, as a matter of fact, this copy had been sold from Mr. Van Antwerp's collection on March 22nd.

We observe that Mr. Karslake proposes to bring out a volume of 'Notes from Sotheby's,' comprising the material contained in the sale catalogues of that firm. There is no doubt that these notes are of considerable bibliographical value, but, as shown above in reference to 'The Traveller' of 1764, they will need careful editing to constitute a trustworthy record.

Mr. Murray's popular editions of standard works are some of the most attractive books now offered at a cheap price, being excellent alike in print and appearance. We have before us Gleig's Story of the Battle of Water-loo; Charles St. John's Wild Sports of the Highlands, one of the older books by accomplished naturalists which are equal to the best modern work, but apt to be forgotten; and a set of six books by Borrow, which now need no commendation. The present issues are admirably got up in every way. We notice that the copy of 'The Bible in Spain' represents the sixth reprint of the eighteenth and definitive edition.

The Diary of Master William Silence has appeared in a cheaper edition (Longmans), news which will be welcome to many Shak-Vice-Chancellor Madden's study spearcans. of Elizabethan sport is one of those delightful books which make learning easy. There is a new and interesting preface which gathers up some of the recent criticism on Shakspeare to our satisfaction. We demur only to the suggestion that Shakspeare was a Greek scholar, but cannot repeat what we have previously said on the subject. Here is the man of the Cotswolds who was certainly not Bacon, and who is revealed as a thorough Englishman in his love of sport.

DR. MASSON.

We much regret to announce that Emeritus Professor Masson, who returned recently from a holiday at Killin, Perthshire, died at Edinburgh, after a week's illness, last Sunday night. His death is coincident with the passing away of Mac-millan's Magazine, of which he was the first editor (1859 to 1865), and which ceased with the October issue. To that periodical he contributed a series of semi-autobiographical articles, 'Dead Men I have Known; or, Recollections of Three Cities,' the three cities being his native Aberdeen, Edinburgh (where he resided from 1839 till 1847), and London. The description of his arrival in Edinburgh, by steamer from Aberdeen to Leith, is given in graphic detail, with reminiscences of Dr. Chalmers, who influenced him greatly. Alexander Bain, his contemporary, was one of his

1822, educated at Aberdeen and Edinburgh, and was Professor of Rhetoric and English Literature in the latter city, 1865-95—a post in which he was a source of inspiration to many distinguished pupils. He did literary work for three years in Edinburgh (1844-7). and for a long period (1847-65) in London, when he was busy with essays on literature, and wrote on all sorts of general subjects for Chambers's Journal and other magazines. He had been Historiographer Royal of Scotland since 1893. His editing of the Register of the Privy Council of Scot-

land was well done.

His powers of work and of friendship were alike extraordinary, and as Professor of English Language and Literature at University College, London (1853-65) he showed vigour and independence. To our own columns, when T. K. Hervey and Hepworth Dixon were in charge, he was a frequent contributor, and started in 1863 The Reader, a weekly rival of The Athenœum, to which he contributed regularly a "literary leader." His various literary essays lack the touch of brilliancy which secures attention nowadays, but do not deserve to be neglected. His 'Edinburgh deserve to be neglected. His 'Edinburgh Sketches and Memories' (1892) give a vivid idea of the breadth of his activities in the world of religion and letters.

His monograph on De Quincey in the "English Men of Letters" (1881) was one of his best writings, embodying personal recollections of his own, and much sound judgment in a more graceful style than he generally attained. He followed this up with De Quincey's 'Selected Essays' (1888) and 'Collected Writings' (1889). His book 'Carlyle, Personally and in his Writings (1885), is an essential addition—one might

add, corrective—to Froude.

His 'Life of Milton,' begun in 1859. and spreading over many years, was his magnum opus. It is a standard work, a monument of patience and research rare at all times. His zeal for religious liberty, which had distinguished him since his student days in Scotland, led him to make the book a history of Puritanism as well as Milton, and it ended by being somewhat too large and thick for the subject. But it is full of careful work and lucid criticism.

Good as Masson's work was, it hardly made the same impression as his own personality, in which independence and geniality, great strength and great kindness, were happily mingled. It is probable that he worked too hard to do himself justice as a writer, but few men of letters can have had a career so long, active, and beneficial.

I know that you will duly appreciate the loss to literature through the death of Prof. David Masson. As one of his earliest women students I should like also to record the debt of gratitude the women of Scotland owe to him. Always sympathetic with our disabilities, he aided us practically in our efforts to secure University education in the days when Mrs. Crudelius, Mrs. Daniell, and Mrs. Rankin founded the Edinburgh Association for the Higher Education of Women; he started the first course with 260 students; and it is not too much to say that his generous influence among his colleagues and his untiring energies hastened the final opening, in 1892, of the Scottish Universities to women on equal terms.

He was one of the warmest friends of the first group of medical women, and was, naturally, a consistent worker for the enfranchisement of women. As a teacher of literature he was, of course, equally faithful to the interests of his male and familiars for many years.

Dr. Masson was born on December 2nd, faithful to the interests of his male and female students; but perhaps he had a

special power over the latter, because they realized that such generosity as his was at the time comparatively rare. To me personally he gave not only teaching, guidance, encouragement, but also the inspiration and direction of my literary life.

I was fortunate enough to spend two evenings with him in August of last year, when his interest in literary affairs seemed as keen as ever, his conversation as racy, and I felt proud of this grand old compatriot, who was the last link with the past of literary Edinburgh.

I was looking forward with eagerness to visiting him again last Monday, and was preparing to start for his home, when a telegram with the sad and unexpected news prevented me. My keen regret must be shared by many a heart in Edinburgh.

CHARLOTTE CARMICHAEL STOPES.

A SHELLEY MS. AT ABERDEEN.

King's College, Old Aberdeen.

Through the very great kindness of Lieut.-Col. and Mrs. Call, our University Library has been presented with the Trelawny MS. of Shelley's lyric 'The Magnetic Lady to her Patient.' Lieut.-Col. Call refers, in forwarding this invaluable relic, to his birth in Strathdon and his early associations with Aberdeen.

A comparison which I have made of the MS. with the printed text in Mr. Buxton Forman's edition (Reeves & Turner, 1880, vol. iv.) and in Mr. Thomas Hutchinson's edition (Oxford, 1904) reveals some such interesting variations from that text, and throws such a strange light on the history of the printed text, that I beg leave to lay my results before the readers of The Athenœum.

The poem was first published by Capt. Medwin in The Athenaum of August 11th, 1832, in his 'Memoir of Shelley,' from memory ("of which I remember some of the stanzas"). In the first of the two editions of Shelley's poems prepared by Mrs. Shelley in 1839 she printed the poem exactly as it had been given by Capt.
Medwin, except that in l. 31 "rest" was altered to "sleep." The rhyme - scheme might of itself have suggested this change. In neither Capt. Medwin's nor Mrs. Shelley's version were there any inverted commas to indicate the dramatic character of the poem.

Before the second edition of the 'Poetical Works' appeared in the same year Mrs. Shelley had evidently examined a manuscript of the poem, and in consequence she introduced several changes.

1. The lady's song and the dialogue in the last verse were indicated by inverted commas.

commas.

2. In ll. 1 and 10 "Sleep on! Sleep on!"
was changed to "Sleep, sleep on."
3. In l. 11 "he" was printed in italics.
4. Ll. 19-21 in Medwin's and Mrs. Shelley's first version ran

Sleep, sleep, and with the slumber of The dead and the unborn: Forget thy life and woe;

In her second edition Mrs. Shelley dropped the colon after "unborn," and substituted

"love" for "woe."

5. In 1. 25 "that die" was altered to "which died."

All these emendations, with the exception of the italicized "he," are adopted in Mr. Buxton Forman's and Mr. Hutchinson's text. It will be seen how far they are borne out by the Trelawny MS.

Shelley's next editor, Mr. Rossetti, was entrusted by Capt. Trelawny with his manuceripts of the poems to Mrs. Williams. In his note ("The Complete Poetical Works.E. Moxon, Son & Co., 1878," vol. iii. p. 412) Mr. Rossetti says :-

"The copy of this poem confided to me by Capt. Trelawny is headed—'For Jane and Williams only to see,' and supplies the following emendations:

Might then have charmed [chased] his agony. 'What would cure that would kill me, Jane'instead of

Twould kill me what would cure my pain."

Subsequent editors have apparently relied entirely on Mr. Rossetti's account, for the text in Mr. Buxton Forman's edition and in Mr. Hutchinson's is Mrs. Shelley's second version, without the italicized "he" (l. 11), and with the emendations in ll. 16 and 42 which Mr. Rossetti's note indicated.

Yet an examination of the Trelawny MS. shows that Mr. Rossetti's description of it is not quite accurate or exhaustive. It shows, moreover, that in his own text he adopted emendations which must have been suggested by the MS., but inadvertently omitted to give their source in his note, the result being that Mr. Buxton Forman and Mr. Hutchinson have ignored these emendations, regarding them presumably as conjectural. This will appear when I have stated wherein the Trelawny MS. still differs from the printed text in Mr. Buxton Forman's edition (1880, vol. iv. p. 129; 1886, vol. ii. p. 270) and Mr. Hutchinson's (1904, p. 745).

The outside wrapper is addressed :-

To Jane.

Not to be opened unless you are alone or with Williams.

The poem itself is headed :-

For Jane and Williams alone to see.

Rossetti has written "only" for "alone."

The variant readings are as follows.

1. Ll. 10 and 11 differ from any printed

text. They run :-

Sleep, sleep, sleep on-I love thee not Yet when I think that he

Who is responsible for dropping one of the three words "sleep" we cannot say without knowing whence Mrs. Shelley derived her second version. The MS. she used may have varied here, or she may have suppressed one, regarding it as an accidental repetition. Metrically and otherwise they are all three admissible. The "Yet" of the MS. is better than "But" by a shade. The "he" is quite distinctly underlined, justifying Mrs. Shelley's italics, which later editors have ignored.

2. Ll. 19-21 are thus punctuated in the MS. :-

"Sleep, sleep, and with the slumber of The dead and the unborn... Forget thy life and love;

This, it will be seen, agrees with Med-win's and Mrs. Shelley's first version, given above, rather than her second, though not quite with either. Shelley evidently intended there should be a lengthened pause between the second and third lines of the stanza, but not a logical break.

This is one of the emendations which Mr. Rossetti incorporated with modification into his text, but omitted to justify in his note. In his edition (1878, vol. iii. p. 106) he prints

Sleep, sleep, and with the slumber of The dead and the unborn. Forget thy life and love;

3. Ll. 22-3 in the Buxton Forman and Oxford text run :-

Forget that thou must wake forever; "Forget the world's dull scorn;

In the MS. they are differently divided :-Forget that thou must wake,—forever Forget the world's dull scorn.—

The dash after "wake" has been thickened by the pen passing over it more than once; and it appears at the beginning to erase an "s" which the poet had accidentally added to "wake." It is quite unmistakably, however, one of the rhetorical dashes in which the poem abounds. What I have taken for a comma is a rather strangely made sign a little under the dash.

This greatly improved arrangement of the lines was also adopted by Mr. Rossetti in his text, which runs

Forget that thou must wake; for ever Forget the world's dull scorn;

4. Ll. 43-5 in the text of the same editions

And as I must on earth abide Awhile, yet tempt me not to break My chain."

Here again the MS. gives a better punctuation :-

"And as I must on earth abide
"Awhile yet, tempt me not to break
My chain."

Inverted commas are placed before each of 11. 42-4.

These are all the variants, except some minor details of punctuation. Shelley wrote "fell," but strusubstituting "died." but struck it out,

The history of the text is not quite accurately and fully given in any edition. It is a curious and instructive one.

In comparing the MS. with the printed text I have had the help of the University Librarian, Mr. P. J. Anderson. H. J. C. GRIERSON.

P.S.—I have quoted Mrs. Shelley's second version from 'The Works of Percy Bysshe Shelley,' Moxon, 1847. The postscript to the Preface is dated 1839, and the text is, I have assumed, a reprint.

'CALCUTTA OLD AND NEW.'

In 'Calcutta Old and New,' by H. E. A. Cotton, is the following passage:

"Major Jacob Camae defeated Scindia in 1781, and retired in the following year with the rank of Colonel. Malleson, Gleig, Trotter, and Forrest, in their lives of Warren Hastings, all make mention of his exploits, but more than one of them do him an injustice in the matter of his name and record it as 'Carnac.

This would hardly be a fair way of stating the case if it were true; but it happens to be false. It has often been pointed out that in Gleig's 'Memoirs of Warren Hastings, vol. ii. pp. 231 and 233, Camac is misprinted "Carnac." If Mr. H. E. A. Cotton had, however, ever seen Col. Malleson's 'Life of Warren Hastings,' he would have noticed that the heading at p. 305 is "Camac's Campaign." He would, if he had read the book, have learnt that it was Lieut. Col. Camac who defeated Scindia, not Major Camac. Malleson never recorded Camac " Carnac."

In Trotter's 'Warren Hastings' Mr. Cotton would have found at pp. 215 and 216:

"Hastings's well-laid plans and his happy choice of competent officers were followed in March, 1781, by the surprise and rout of Mahdaji Sindia at the hands of Popham's successor Colonel Camac during his retreat from Sironj."

In Trotter's 'Warren Hastings' ("Rulers of India Series") Mr. Cotton would have found "the surprise and rout of Sindhia himself at the hands of Colonel Camac.'

In the 'Selection from the State Papers relating to Warren Hastings,' edited by myself, Mr. Cotton would, if he had consulted the Index, have found Camac mentioned eleven times. I have not discovered a single instance in which it is misprinted "Carnac." If Mr. Cotton had consulted my review of 'The Administration of Warren Hastings,' he would have found at p. 162

"Major Camac." He was major at that time.

From the foregoing it will be seen that neither Malleson, Trotter, nor Forrest ever recorded Camac as "Carnac." It is a dangerous and reprehensible habit to make a disparaging statement regarding the work of other men until you have read their books. I presume that Mr. H. E. A. Cotton will consider that he is in honour bound to insert a slip in 'Calcutta Old and New' apologizing for the mistake.

G. W. FORREST.

BOOKS FOR NOTHING.

IT is desirable, I think, publicly to recognize the ingenuity of the gentlemen who essay to procure books for nothing. therefore hasten to state the terms of an application just received by my firm :-

"I notice that some book firms, with a view to spreading their books, are willing to exchange new for old.....Are you willing to send me copies of in exchange for 36 copies of -

The effect of granting this application would be the reception by the schoolmaster of goods worth 2l. 2s. in open market as against goods worth at utmost 2s. 6d.

I do not suppose it has yet occurred to any schoolmaster to write to Messrs. Hyams or Messrs. Samuels asking either firm to provide gratis suits for the Sixth form on condition of receiving the boys' old clothes. I have no doubt my schoolmaster would. if he were not shocked at the idea of making if he were not shocked at the idea of making such an application, at all events see the futility of it. Why, then, should he imagine that the book-producer stands in a different category from the producers of any other kind of article? He undoubtedly does think so, and large numbers of the public think with him. Why? I believe a main reason lies in our iniquitous copyright law. The State puts the producer or owner of literary property in an inferior position to that occupied by any other property owner; naturally, the individual concludes that there must be some inherent inferiority in this kind of property, and that he is therefore entitled to treat it and its owners with contempt.

The producer of printed matter has not even the consolation of feeling that other art producers are in the same case as himself. The painter or sculptor may leave his works to his children, sure that if they appreciate in value his heirs will reap the benefit. The writer knows that his works may sell by the hundred thousand, and his grand-bildren with he reduced to the works may be self-the the self-the works. children yet be reduced to the workhouse. In every other form of human effort man is encouraged to work for posterity at large by the knowledge that his posterity will benefit by his good work; the writer alone is deprived of this incentive. Let me put a case. Lord Chesterfield uses his wealth to enable Johnson or Goldsmith to produce masterpieces; he spends, say, a thousand pounds. His descendants are not a penny the better for this liberality. But let him invest the thousand in land, or pictures (whether of Old Masters or of his contemporaries), or furniture, or plate, and his descendants a hundred years later may easily reap a hundredfold harvest. It is hardly to be wondered at that the writer should so seldom have been regarded as an investment-more, perhaps, that he should so frequently have refused to sacrifice the quality of his work, knowing as he did that the sacrifice was, from a money point of view, wholly loss. It is not the fault of our laws that our men and women writers are not all jerry-authors, "bâtissant," as not all jerry-authors,

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Casanova says, "à l'anglaise, pour la vie ALFRED NUTT. d'un homme.

TRADITIONS OF QUEEN BOADICEA.

St. John's College, Oxford.
In support of my suggestion that "Dedequenefurlong" and "Dedequenemor" derive their names not from Queen Boadicea, but from the discovery thereon of the dead body of a "quean" (Athenæum, Aug. 24, p. 213), I may add that a parallel is to be found in "Dedknavefurlonge," which is found in "Dedknavefurlonge," which is recorded as a "furlong" name in the open fields of Chelmorton, co. Derby, in 1327 and 1347 (I. H. Jeayes's 'Descriptive Catalogue of Derbyshire Charters,' London, 1906, pp. 668, 675). In the coroners' rolls of about this period I have met with several researchments of the discovery in the open presentments of the discovery in the open fields of the dead bodies of men and women unknown. It is probably from the discovery of some such human wreckage, victims of cold, famine, or outrage, that these local names are derived. W. H. Stevenson.

WILLIS AND CAPT. MARRYAT.

9, Sydney Place, Bath.

Mr. George Gregory, the well-known second-hand bookseller of this city, has kindly presented me with the accompanying It seems to me to be of interest: enough to justify me in sending it to you for publication if its length does not prove too great an encroachment. It is apparent that Willis contemplated a duel with Marryat. In 1836 the man of letters seems to have been fastidious in his social theories. What would he have thought of the boldness and candour of the interviewer of to-day?

W. CLARK RUSSELL.

Manor House, Lee, Jany. 10th, 1836.

To Captain Marryat,

To Captain Marryat,

Sir,

I address this letter to you, presuming you to be the Author of a paper in the January Number of the Metropolitan, entitled "Mr Willis's Pencillings by the Way."

You left London, I understand, for the Continent about the 15th of December, while the paper found to was in proof. My own absence from

referred to was in proof. My own absence from town at the time of its appearance has added to the delay with which you received this commu-

Of that part of the paper which refers to the merits of my book, I have nothing to say. You were at liberty, as a critic, to deal with it as you pleased. You have transcended the limits of criticism, however, to make an attack on my character, and your absence compels me to represent, by my own letter, those claims for reparation which I should have entrusted to a

Friend, had you been in England.
Your introductory remarks upon my manners my position in the society of my own Country, I can well afford to pass over. My position there, is perhaps best evinced by my associations here. I came to Europe with introductory letters from the Secretary of State at Washington to all our Foreign Ministers & Consuls, & from some of the most respectable men in the United States to some of the most respectable in England; & it is a satisfaction to me to find that M Lockharts attack in the Quarterly has had the effect of extending & rendering more intimate the friendships which those letters have procured me. He has equally served my literary reputation. I am fully sensible that I am in a great measure indebted for the favorable reception which my hasty Pencillings have experienced, to the obvious want of fairness in his review of them. There is a spirit of justice in the public mind, & the dishonest critic

should beware of the recoil. In the tirade which follows upon Mr McLean & his attachés you have so obviously been the dupe of some malevolent person, that to any reader of common information, your statements will refute themselves. Mr McLean was Minister in London, not "in Paris," and instead of "twenty-four" attachés, the law of the Legation in France, while I was attached to it, confined it strictly to four. The attachés in every instance in which I was acquainted with them, were young men of the first connexions & respectability, and it was an appoint-ment far from easy to obtain. As facts do not seem necessary to your argument, perhaps it is superfluous to state that I have ceased to be an sapermuous to state that I have ceased to be an attaché for nearly two years, & that no card bearing more than my simple name, was ever seen in the "halls" mentioned in my Travels in England. These two or three decided errors in your statements may perhaps lead you to suspect that in other points also your informer has been more guided by malice than truth.

The next passage I shall remark upon is as

follows:—
"He (Mr Willis) makes invidious, uncharitable,
Authors & their works; & ill-natured remarks upon Authors & their works; all of which he despatches for the benefit of the

reading public of America, & at the same time that he has thus stabbed them behind their backs, he is requesting to be introduced to them, bowing,

Is requesting, & simpering."

I simply inform you that I have never, since my arrival in England, requested an introduction to any man. I dety proof of a single instance. An idea which I had imbibed abroad, of the prejudice against Americans in England, induced me to make a resolution on this point, from which I have never departed. In the single interview which I had with yourself, I was informed by the Lady who was the medium of the introduction (& who meant it, I doubt not, in all kindness) that you wished to know me. Had I been conscious of any offence towards you, I should have refused the offer. I had, nearly at the same time, refused the oner. I had, nearly at the same time, refused, pointedly, to be introduced to Mr Lockhart, from no other reason than because I knew, from his character as a critic, that I could not long be his friend. With respect to every other person I have the honor to know, my wishes for an introduction have been anticipated by the courtesy of my friends, without

the slightest instigation on my part. I make the assertion with equal pride and gratitude.

With respect to "invidious remarks upon authors," and "stabbing them behind their backs," authors," and "stabbing them behind their backs," I defy you to produce a single instance from my Writings in which I have attacked the personal character of an Author. In the two instances in which I have offended men of talent by descriptions of personal appearance, I have made the acknowledgement due for unintentional offence, & from every other person mentioned in my book, I have received with a transfer of the rest excitation. received, since its publication, the most gratifying

assurances of kindness. In the conclusion of your paper you have con-descended to borrow calumny from an unfortunate outcast from Society, who has not your honorable contrast from Society, who has not your nonrange Commission, nor any equivalent to entitle him to the responsibilities of a gentlemen. The only notice I ever took of the authoress named in his doggrel (a person who had made my dress and manners the subject of attack in a Newspaper for which she wrote) was to review her book without one word of reference to her personal character, & by the strictest laws of criticism.

Before coming to the most important point of this letter, I owe it to my character as a critic to state a fact with reference to the remark on your works which has drawn upon me the attack in the Metropolitan. That remark (which I confess was an unjust one, & which was omitted in the English Edition) occurred in a private communica-tion to the Editor of the Mirror, & was never intended for publication. If you will read again the concluding paragraph in which it is embodied, you will see by the difference of the style that it was not originally a part of the letter to which it is appended. It is one of several items of the is appended. It is one of several terms of the comparative success of works, which were among the on dits of London, & which were thought interesting by the Editor, & carelessly appended, without break or explanation, to one of my public letters received by the same Packet. It was published in America before I had ever seen you, & when, not having read ten pages of your Works, I was quite incapable of an intention to criticize

I have now disposed of your charges of duplicity & rash criticism, I trust, to your own satisfaction. These were points on which you might easily be misled, & I am content with having explained them. But there remains an insinuation which is

more gratuitous & more artfully managed, and but for which, the other charges would have gone unnoticed. It is phrased as follows:—

"Although we are well acquainted with the birth, parentage & history of M' Willis previous to his Continental tour, we will pass them over in silence; & we think M' Willis will acknowledge that we are generous in so doing."

This is not a theme for me to enlarge upon; but I may simply state that, for my "birth and parentage," I have, it is well known, no occasion to blush. I have passed my life & devoted my best talents in boreins the to blush. I have passed my life & devoted my best talents in honoring those who stand to me in that relation. For my "history," I have lived in the eye of the world from my boyhood, & I challenge you to produce a circumstance which dishonors me. You will readily admit that this dark insinuation must be completely proved or completely withdrawn. My literary reputation or my position in Society are things I could outlive. My honesty as a critic is a point on which the world may decide. But my own honor & that of my family are sacred, and, while I live, no breath world may decide. But my own honor & that of my family are sacred, and, while I live, no breath of calumny shall rest on either.

I trust to receive at your earliest convenience that explanation which you cannot but acknowledge is due to me on this point, & which is most imperatively required by my own character & the feelings of my friends.

I have the honor to be

Sir, Your obedient Servant, N. P. Willis.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Beet (J. A.), The Church, the Churches, and the Sacraments, 2/. Mainly a reprint of part of the author's recent 'Manual of Theology.'

Birt (H. N.), The Elizabethan Religious Settlement, 1S/. A study of contemporary documents.

De Bary (R.), The Spiritual Return of Christ within the Church, 5/ net. Papers on Christian Theism. Fitz-James (R.), Sermo die lune in ebdomada Pasche, 15/ net. Printed at Westminster by Wynkyn de Worde about 1405.

15/ net. Printed at Westminster by Wynkyn de Worde about 1495.
Forsyth (P. T.), Positive Preaching and Modern Mind, 7/8 net. The Lyman Beecher Lecture on Preaching, Yale University, 1907.
Gem (S. H.), Hidden Saints, 2/6. A study of the Brothers of the Common Life.
Hibbert Journal, Vol. V., 12/8 net.
Kelly (A. D.). Underlying Principles of Christianity, 6d. With Prefatory Note by the Bishop of Bloemfontein.
Lucas (B.), The Empire of Christ, 2/8 net. A study of missionary enterprise in the light of modern religious thought.

missionary enterprise in the light of modern religious thought.

Madge (H. D.), Leaves from the Golden Legend, 3/6 net. With modernized spelling, a few notes, and illustrations by C. M. Watts.

Ovenden (Very Rev. C. T.), Deep Questions, 3/6.

Sacrifice of Jesus Christ and The Memorial Thereof, by the Author of 'The Best Book, 1/6.

Sanday (W.), The Life of Christ in Recent Research, 7/6 net. Sherwood (H. M.), The Old Theology, 3/6 net.

Staley (Very Rev. V.), Liturgical Studies, 6/ net.

Suzuki (D. T.), Outlines of Mahayana Buddhism, 8/6 net.

Law.

Rushton (W. L.), Shakespeare's Legal Maxims.

Fine Art and Archaeologu. Chaffers (W.), The Keramic Gallery, 35/net, Second Edition, edited by H. M. Cundall. Contains several hundred illustrations of curious and choice examples of pottery and porcelain from the earliest times to the beginning of the nineteenth century, with historical notices and descriptions.

descriptions.

Davies (R.), English Society of the Eighteenth Century in Contemporary Art, 7/ net.

Contemporary Art, 7/ net.

Elder-Duncan (J. H.), The House Beautiful and Useful,

5/ net. Practical suggestions on furnishing and de-

5/ net. Practical suggestions on furnishing and decoration.
Gibson Calendar, 1908, 10/6 net.
Law (C. O.) House Decoration and Repairs, 6/ net. A practical treatise for householders, craftsmen, amateurs, and others interested in house property.
Life's Calendar, 1908, 7/6 net.
Moore (N. H.), The Collector's Manual, 25/ net. With 336 engravings and with borders by A. Richards. Deals with furniture, glassware, clocks, dishes, old pewter, &c.
Murray (R. A. E.) and Kirton (Y. D.), Earthwork Diagrams, 5/ net.

Palestine Exploration Fund, Quarterly Statement, October,

2/6

Poetry and the Drama.

Caleb (A. E.), The Days of the Flood, 3/6 net. An epic in three cantos, we in his blank verse.

Chamier (F.), The 2 de Arrow, 2/6. A poetic fairy drama.

Garnett (E.), The Breaking Point, 3/6 net. With Preface and a Letter to the Censor.

Haigh (A. E.), The Attic Theatre, 10/6 net. Third Edition, revised by A. W. Pickard-Cambridge. A description of the stage and theatre of the Athenians, and the dramatic performances at Athens.

Hyatt (A. H.), The Charm of London, 2/net. An anthology of selections in prose and verse.

es (H. A.), The Dancing Girl, 2/6 net. A drama in

4 acts.

Kings' Lyrics, 2/6 net. Lyrical poems of the reigns of James I. and Charles I. arranged by Fitzroy

James I. and Charles I. arrange.
Carrington.
McEvoy (C.), David Ballard, 1/; His Helpmate, 6d.; Gentlemen of the Road, 6d. In the Playgoer's Theatre.
Madden (Rt. Hon. D. H.), The Diary of Master William Silence, 6/6 net. New Edition. See p. 443
Poets on Christmas, 2/6. Selected and edited by W. Knight.
Queen's Garland, 2/6 net. Chosen lyrics of the reign of Elizabeth, selected and arranged by Fitzroy Carring-

ton.
Stories from Chancer: Retold from the Canterbury Tales by J. Walker McSpadden, 2/6 net. Told through the Ages Series.
Viereck (G. S.), Nineveh, and other Poems, 5/ net.
Watkins (F. H.), Daily Thoughts from Horace, 2/6 net.
Watt (H.), Myths about Monarchs, 2/6 net. Fluent verse humorous sort

Bibliography.

Griffin (A. P. C.), A List of Books with References to Periodicals on Immigration in the Library of Congress. Third issue, with additions.

Philosophy.

International Journal of Ethics, Vol. XVIII. No. 1, 2/6
New Word (The), 5/. A study of idealism, the world, and
religion, addressed to the Academy of Stockholm.
Wulf (M. de), Scholasticism Old and New, 6/ net. Translated by P. Coffey. An introduction to scholastic
philosophy, medieval, and modern.

Political Economy.

Aves (E.), Co-operative Industry, 5/ net Creighton (L.), The Economics of the Household, 1/4. Six lectures given at the London School of Economics.

lectures given at the London School of Economics.

History and Biography.

Autobiography of Elizabeth M. Sewell, 4/6 net. Edited by her niece, E. L. Sewell. With portrait.

Burke (Rev. W. P.), History of Cloimel.

Hill, Sir Rowland, 5/ net. The story of a great reform, told by his daughter.

Historical Essays, 6/net. First published in commemoration of the Jubilee of the Owens College, Manchester.

Edited by T. F. Tout and J. Tait.

Hollway-Calthrop (H. C.), Petrarch: his Life and Times, 12/6 net. With 24 illustrations.

Hume (M.), The Court of Philip IV. 18/ net. A study of Spain in decadence.

Jebb (C.), Life and Letters of Sir Richard Claverhouse Jebb. 10/ net

spain in decadence.

Jebb (C.), Life and Letters of Sir Richard Claverhouse Jebb.

10 net

King (L. W.) and Hall (H. R.), Egypt and Western Asia
in the Light of Recent Discoveries, 10/. Contains 100
plates and illustrations.

Knight (W.) Colloquia Peripatetica: Deep-Sea Soundings,
3/6 net. Notes of conversations with the late John
Duncan. Sixth Edition, enlarged.

Lenotre (G.), The Last Days of Marie Antoinette, 10/ net.

Translated by Mrs. Rodolph Stawell. Illustrated.

Letters of James Macdonald, 1816-31, 2/6 net. With Notes
by his grandson, F. W. Macdonald.

Letters of Samuel Reynolds Hole, Dean of Rochester, 15/
net. Edited with a Memoir by G. A. B. Dewar.

Lonergan (W. F.), Forty Years of Paris, 10/6 net.

Memoirs of the Contesse de Boigne (1816-19), 10/ net.

Edited from the original Ms. by M. C. Nicoullaud.

With portrait and facsimiles. For notice of the
Countess's earlier Memoirs see Athen. July 29, 1907, p. 64

Memorials of Thomas Davidson, the Wandering Scholar,

7/6 net. Collected and edited by W. Knight.

O'Hanlon (Very Rev. J. Canon) and O'Leary (E.), History of
the Queen's County, Vol. I. 20/. History of the territory from the earliest times till it was made Queen's
County, by Act of Parliament, in 1566. With illustra
tions and maps.

tory from the earliest times till it was made Queen's County, by Act of Parliament, in 1556. With illustrations and maps.

Staël (Madame de) and Benjamin Constant, 5/net. Unpublished Letters, edited by Baroness E. de Nolde, and translated by C. Harwood.

Stevenson (W. B.), The Crusaders in the East, 7/6 net. A brief history of the wars of Islam with the Latins in Syria during the 12th and 13th centuries.

Theal (G. McC.), History and Ethnography of Africa South of the Zambes! Vol. I.—The Portuguese in South Africa from 1505 to 1700, 7/8

Tourville (H. de), Growth of Modern Nations, 12/6 net. Translated by M. G. Loch. A history of the Particularist form of society.

Trevelyan (Sir G.), Cawnpore, 3/6 net.

Walters (Rev. A.), Hugh Price Hughes, Pioneer and Reformer, 1/6 net. With introductory chapter by the Rev. C. E. Walters.

Wroth (W.), Cremorne and the Later London Gardens, 6/net. With 25 illustrations.

Geography and Travel.

Geography and Travel. Dilke (Sir C. W.), Greater Britain, 3/6 net. New Edition. Lees (D. N.), Tuscan Feasts and Tuscan Friends, 5/ net. Martin (P. F.), Mexico of the Twentieth Century, 2 vols,

Rey (G.), The Matterhorn, 21/ net. Translated by J. E. C. Eaton, with Introduction by E. De Amieis. With 14 coloured plates and 23 pen-and-ink drawings.

Scott (Capt. R. F.), The Voyage of the Discovery, 2 vols, 10/ net. New Edition, with illustrations and maps. For former notice see Athen, Oct. 28, 1905, p. 581.

Shrubsole (W. H.), Where to Live round London: Southern Side, 1/. Revised Edition, edited by P. Rew, with a chapter upon the geology and subsoils.

Stanford's Special Map of the Railways and Electric Tramways in London and its Environs, 1907, 1/

Sports and Pastimes.

Sports and Pastimes.

Horses of the British Empire, 2 vols, Edited by Sir Humphry F. de Trafford. Illustrated, 73/6 net.

Linscott (Mrs. H. B.), Bright Ideas for Entertaining, 3/6. Two hundred forms of amusement or entertainment.

Rugby Guide and How to Play Rugby, by "Old International," 6d. net.

Tulloch (W. W.), The Life of Tom Morris, 10/6 net. With glimpaes of St. Andrews and its golfing celebrities, and 27 illustrations

Cambridge University Calendar for 1907-8, 7/6 net. Drummond (W. B.), An Introduction to Child-Study, Drummone 6/ net.

6/net. Harmsworth's Self-Educator, 8 vols., 7/6 net each. Urwick (W. E.), The Child's Mind, its Growth and Training, 4/6 net. A short study of some processes of learning and teaching.

Philology.

Herodotos, Histories, Books VII. to IX., 3/6 net. Translated by G. Woodrouffe Harris in the New Classical Library.

Tadhkiratu 'l-Awliya (Memoirs of the Saints) of Muhammad Ibn Ibráhm, Faridu'd-Dín 'Attár, Part II., 18/ net. Edited by R. A. Nicholson. In the original Persian, with Preface, Indices, and Variants. School-Books.

Corneille (P.), Nicomède, Tragédie, 2/6. Edited by G. H. Daudet (A.), Jack. Part I., 2/6. Adapted by E. C. Gold-

berg.
Eggar (W. D.), Elementary Algebra, 3/6. A school course,

Eggar (W. D.), Elementary Augebra, 409. A School course, with Answers.
Frazer (N. L.), English History Illustrated from Original Sourcess, 1216-1307, 2/6. With illustrations.
Russell (C. H. St. L.), Elegeia, 3/6. Passages for Latin Elegiac verse, with hints and English-Latin Gradus.
Souwestre (E.), Les Bannis, 1/. Adapted and edited by E. Pellissier in Siepmann's Primary French Series.

Science.

Anthropological Essays presented to Edward Burnett Tylor in honour of his Seventy-Fifth Birthday, Oct. 2, 1907, 15/ net. Edited by W. H. R. Rivers, N. W. Thomas, and R. R. Marett, with a bibliography by

B. W. Freire-Marreco.
Bauer (Dr. H.), A History of Chemistry, 4/6 net. Translated by R. V. Stanford.
Bligh (W. G.), The Practical Design of Irrigation Works,

Biggi (W. S.), 21/net.
21/net.
British Country Life in Spring and Summer, 8/6 net. Edited
by Edward Thomas.
Calderwood (W. L.), The Life of the Salmon, 7/6 net. With
reference especially to the fish in Scotland.
Clodd (E.), Pioneers of Evolution, from Thales to Huxley,
5/net. Revised Edition. For former notice see Athen.,
Capt. 12 1837, p. 391.

5) net. Revised Edition. For former notice see Athen., Sept. 18, 1897, p. 391.
Clutterbuck (L. A.), Nerve Diseases, 3/ net. For students commencing hospital practice.
Cohen (J. B.), Organic Chemistry for Advanced Students,

Cohen (J. B.), Organic Chemistry for Advanced Students, 21/net.
Duncan (R. K.), The Chemistry of Commerce. A simple interpretation of some new chemistry in its relation to modern industry.
Fletcher (F.), The Sixth Sense, 3/6 net. Psychic origin, rationale, and development.
Fourth International Congress of Delegated Representatives of Master Cotton Spinners' and Manufacturers' Associations, held in the Musikvereinsgebäude, Vienna, May 27th to 29th, 1907.
Geological Structure of the North-West Highlands of Scotland, 10/6. Edited by Sir A. Geikie. One of the Memoirs of the Geological Survey.
Kirby (W. F.), Mammals of the World, 6/ net. With an Introduction on Structure by W. E. Kirby, 30 coloured plates, and many illustrations in the text.
Mache (K. C.), The Romance of Medicine, 6/.
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of Tractatus Quinque Method-rhysic.
Reprints.
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40 illustrations.
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Science Progress in the Twentieth Century, Vol. II. No. 6,
5/ net. A quarterly journal of scientific thought.
Stimpson (W.), Report on the Crustacea (Brachyura and
Anomura), collected by the North Pacific Exploring
Expedition, 1853-6. In Smithsonian Miscellaneous

Collections.

Thomailen (A.), A Textbook of Electrical Engineering, 15/net. Translated by G. W. O. Howe.

Wertheim (E.) and Micholitsch (T.), The Technique of Vagino-Peritoneal Operations, 25/net.

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Sangster (M. E.), The Queenly Mother in the Realm of Home. 5/ net. Home, 5/ net. Shanachie, Vol. II. No. V., 1/ net. An Irish illustrated

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FOREIGN.

Theology.

Spita (F.), Zur Geschichte u. Litteratur des Urchristentums, Vol. III. Part II., 6m. Verdunoy (Abbé), L'Evangile, 3fr. 50. Zeitschrift für Brüdergeschichte, Parts I. and II., 7m.

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Saladin (H.) et Migeon (G.), Manuel d'Art musulman: Vol I. Architecture; Vol. II. Les Arts plastiques et industriels, 15fr. each.

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Political Economy.

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Philology. Guézennec (F.), Cours pratique de Japonais, Part I.
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Libri XI., rec., 3m.
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Libri VIII., 12m.
Ofenloch (E.), Cæcilii Calactini Fragmenta, coll., 6m.

General Literature.

General Literature.

Bazin (R.), Le Blé qui lève, 3fr. 50.
Dornis (J.), Le Roman italien contemporain, 3fr. 50.
Payen (L.), L'autre Femme, 3fr. 50.
Bevue germanique, Septembre: Chaucer, Les Contes de Canterbure.

. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

SIR A. CONAN DOYLE'S book 'Through the Magic Door,' which will be published by Messrs. Smith & Elder in the first days of November, is a series of chats about books. Its range is very broad, and it is not pedantic, but companionable. The man who desires to start a little collection of books might find it a useful guide. It will contain sixteen pages of illustrations.

In their new novel 'My Merry Rockhurst,' to be published by the same firm on the 25th inst., Mr. and Mrs. Egerton Castle have reverted to the method they used in 'Incomparable Bellairs.' A continuous tale is told in a series of episodes, each with its climax. The scenes are laid in the early part of Charles II.'s reign; and the main theme is the story of Viscount Rockhurst, the King's friend-a Cavalier of the old school, a man of lofty ideals and generous instincts, thrown into the debased life of Whitehall. The volume has a frontispiece in colour from a drawing by Mr. W. Dacres Adams.

BESIDES Martin Haile's life of the Old Pretender announced last week, there is another which Messrs. Longman have nearly ready, 'The King over the Water. by Miss A. Shield and Mr. Andrew Lang. It claims to be written entirely without party spirit, being a plain narrative of the facts of his life as revealed in the written testimony of his own letters, and the authentic accounts of those who knew

'DUMAS'S PARIS' will be issued this month by Messrs. Sisley. The author, Mr. Francis Miltoun, has followed the steps of the great romancer through the streets of the city he knew and loved, and the work is illustrated with a large number of plates and a photogravure portrait of Dumas.

DIPLOMATIC SECRETS have an unfortunate habit of slipping out at crucial moments. Whether the Prussian attack on Austria in 1866 was precipitated by a knowledge of the contents of Lord Blomfield's telegram dispatched to the British Government, or was forced on by the Jesuit party in Vienna (anxious for Catholic supremacy in the South German States), has been disputed. The Duke of Argyll in his memoirs, to be published shortly, lays the blame of the war on the shoulders of the Ultramontane Jesuits, and has much to say on the historical events which marked the rise of the German Empire.

MESSRS. KEGAN PAUL announce for the middle of this month the final edition in one volume (with an index of titles and first lines) of Sir Lewis Morris's 'Complete Poetical Works,' now in a sixteenth edition. The author has decided to publish nothing more in verse, so that this issue will be permanent, and will comprise everything he desires to preserve. It will contain several new and important poems.

THE reviewer of 'Through Scylla and Charybdis' writes:-

"Since my notice of this book was written, the new 'Encyclical' has brought the whole controversy to a head, and for a further illustration both of Mr. Tyrrell's views and those of the scholastics you must refer readers to the document, and to Mr. Tyrrell's articles on it which appeared in The Times on October 1st and 2nd. But I desire to make one caveat. Mr. Tyrrell's position is in no sense what an English Christian regards as 'unorthodox.' He believes the main facts of the Creed—the Virgin Birth and so on-to have happened. particular philosophy, the 'scholastic' and its categories, that he is at loggerheads."

THE little work on 'Ancient Tenures of Land in North Wales and the Marches.' by Mr. A. Neobard Palmer of Wrexham, is now out of print. The author, in collaboration with Mr. Edward Owen of the India Office, is engaged upon a second and much enlarged edition, based upon material hitherto unused.

Mr. Elkin Mathews's announcements include 'Poems' by the late Mary E. Coleridge, edited by Henry Newbolt, and a second edition of 'Fancy's Guerdon,' which she published under the name of Rossetti: the 'Diary of Dr. Polidori,' his

"Anodos"; 'The Marble Sphinx,' by Mr. St. John Lucas; 'Forty Years in the Argentine Republic,' by Mr. A. E. Shaw; and 'The Garden of Many Waters,' by Miss A. M. Buckton.

HE is also publishing new editions of Mr. Yeats's 'The Wind among the Reeds'; Mr. Binyon's 'Porphyrion, and other Poems'; and Mr. Newbolt's 'The Island Race' with additions, and 'Admirals All,' which has reached a twentyfifth edition.

Two new novels are announced by Mr. Elliot Stock for publication this autumn: 'The New Vicar of Wakefield,' founded on Australian life, by Mr. S. G. Fielding, author of 'The Southern Light'; and 'The Master Key: a Story of Inspiration,' by Mr. George Royds.

The Scottish Historical Review for October contains articles on the Casket Letters by Mr. Lang, on school teaching of Scots history by Prof. Hume Brown, on a constitutional aspect of the Union of 1707 by Dr. W. S. McKechnie, on the early Bishops of Glasgow by Bishop Dowden, and on Scots students at Heidelberg by Mr. Caird Taylor. A singular charter of A.D. 1354, with a queer traditional story about the Templar Brian de Jay, is edited by Mr. John Edwards. Sir Archibald Lawrie and others briskly debate the Lambert trial-by-combat charter of 1167, recently edited by Dr. Wilson of Dalston.

THE next number of The Oxford and Cambridge Review will appear at the beginning of November, and will contain, among other contributions, an important article by Dr. F. C. S. Schiller, entitled 'Freedom and Responsibility,' being the first chapter of an answer to the statement of determinism laid down by Mr. Robert Blatchford in 'Not Guilty: a Defence of the Bottom Dog.'

MESSRS. SMITH & ELDER have in the press a cheaper and enlarged edition of the Rev. W. Tuckwell's 'Reminiscences of Oxford,' published in 1900, and for some time past out of print. It will contain much new matter: chapters have been added on Trinity and Corpus; the notices of Newman, Pusey, Mark Pattison, and Sir H. Acland are lengthened; cameos are inserted of Provost Hawkins, F. D. Maurice, "Tommy" Short, Dean Lake, Archbishop Temple, Isaac Williams, Hungerford Pollen, Monsignor Patterson, and F. Meyrick; and a clever squib, now very scarce, 'The Grand Logic Stakes of 1849,' is reproduced with explanatory annotations.

THE CAMBRIDGE UNIVERSITY PRESS are publishing two interesting books on little-known periods. 'The Crusade in the East,' a brief history of the wars of Islam with the Latins in Syria during the Twelfth and Thirteenth Centurles, by Mr. W. B. Stevenson; and 'The Life of Alexander Severus,' by Mr. R. V. N. Hopkins.

MESSRS. BROWN, LANGHAM & Co. announce two books, edited by Mr. W. M. uncle, and the 'Letters of Christina Rossetti,' with notes, portraits, and facsimiles.

The death of George Allen will not alter, in any way, the publishing business associated with his name. His two elder sons, who for more than twenty-five years were associated with him, will continue the traditions of the firm, although the style will be changed to that of George Allen & Sons.

To the Shakespeare Reading Society Mrs. Stopes will, next Thursday, read at Queen's College, Harley Street, a paper on 'Shakespeare's Friends in the Sonnets, Southampton or Pembroke.' Dr. Furnivall will take the chair.

A PUBLISHING and printing business has lately been established by Mr. H. Arthur Doubleday at 8, York Buildings, Adelphi, under the title of Arthur Doubleday & Co. Mr. Doubleday was for many years a partner in Messrs. Archibald Constable & Co., and founder and late editor of the 'Victoria History of the Counties of England,' from both of which undertakings he recently retired. Mr. Doubleday has been joined in the active direction of the business by Mr. Cuthbert Wilkinson, a great-nephew of the late Dr. James Garth Wilkinson.

Prof. William B. Stevenson, of Bala College, has been appointed to the Chair of Hebrew and Semitic Languages in Glasgow University. He is a graduate in Arts and Theology of Edinburgh University, where he had a distinguished career, and carried off the Van Dunlop Scholarship in Semitic Languages. He has also studied at Leipsic and Berlin, and spent some time in Paris, Syria, and Damascus.

Dr. Eiríkr Magnússon writes from Cambridge:—

"Will you kindly allow me space to say that until I saw *The Athenœum* of last Saturday I was absolutely ignorant of the existence of 'The Norræna Society'?"

THE November number of *The Sunday at Home* will contain an illustrated article by Dr. Robert Sinker, formerly Librarian of Trinity College, Cambridge, on 'Cambridge Reminiscences of the Bishop of Durham'; an article by the editor on 'Two Spanish Novelists of To-day'; and reproductions in colour of seven pictures in the Tate Gallery by Millais, Linnell, Frederick Walker, Mr. A. C. Gow, J. C. Hook, and H. T. Wells, besides illustrated articles on Jerusalem and Rochester Cathedral. 'A Library for the Blind at Washington' is an article of special interest to librarians.

SCIENCE

Microscopy: the Construction, Theory, and Use of the Microscope. By Edmund J. Spitta. (John Murray.)

This book has been written with a twofold aim—to enable the student before beginning work in a laboratory to gain some previous knowledge of his instrument, and to act as a guide to those who

in later life take up microscopic research for pleasure or profit.

The introductory chapters treat of lenses and their action on rays of light, and explain the elementary principles governing microscopical optics. author next passes to the consideration of the compound microscope, first devoting a chapter to the mechanical portion of the instrument, and then dealing with the construction of objectives and eyepieces, and with the important subjects of numerical aperture, the magnification of objectives and oculars, and the limits of useful magnification. He discusses the various forms and properties of substage condensers, and also "methods of illumination," going fully into the theory and use of polarized light. A long and exhaustive chapter follows upon the practical use of the microscope. Next come an explanation of the binocular instrument and stereoscopic vision, and an account of the unit of measurement and of the method of measuring objects with the microscope. A separate chapter is devoted to microscopes suitable for special purposes, such as botany, biology, bacteriology, petrology, metallurgy, &c. In this chapter much valuable information is given as to the different models of the instrument manufactured by the best makers. It concludes with the opinions of various experts as to the objectives they have found most appropriate for their special researches. After giving a detailed account of the method of testing objectives, the author deals shortly with the undulatory theory of light and theories of microscopic vision, and devotes a final chapter to various microscopical accessories. The book closes with a most useful series of "Hints"—arranged in tabular form to enable the student to obtain the best possible value from his instrument, or to point out the probable causes of failure.

To make even the elements of optics comprehensible to the non-mathematical mind is always a difficult task, and though Mr. Spitta thinks differently, we believe that it is more difficult to impart such knowledge by means of a book than by oral instruction. Mr. Spitta's work does not cover so wide a field as Carpenter's, nor does he enter into such detailed experiments to elucidate the principles of microscopy as Sir A. Wright in his recent book. But within the limits he has set himself Mr. Spitta has succeeded well. His style is admirably lucid, and the book is full of practical hints which will be of great assistance to the student. The earlier chapters, which include the most difficult part of the subject, are in our opinion the best. The author's explanation of numerical aperture-always a thorny question for amateurs—is stated in the clearest language, and the chapter devoted to magnification is most useful; but it is a mistake to relegate all mention of a valuable instrument like Wright's Eikonometer to a foot-note.

Precise definition of the meaning of various optical terms would enhance the value of the explanations for the beginner,

who needs some clear statement of a term that can be impressed upon the memory. Such definitions are generally absent. For instance, the ordinary student would not usually be able to give a clear explana-tion of the meaning of "diffraction." The term first appears in the discussion of numerical aperture, and the importance of such "diffraction spectra" in the building-up of the image is sufficiently dwelt upon; but no definition of the term is attempted. A terse exposition of numerical aperture itself is not given in the chapter dealing with the subject, though a sufficiently plain one is inserted in a foot-note on p. 181. Again, the beginner is not likely to know the meaning of the term "coma." Mr. Spitta does define this, describing it as "a defect due to nonfulfilment of the sine-law," a defect which is true. But the definition would have been more intelligible had he added that such non-fulfilment produces a hazy border surrounding an object when viewed through an imperfect lens.

Some subjects which are treated fully in the book seem to be rather too difficult and advanced for the ordinary microscopist. Indeed, Mr. Spitta expressly states on p. 114, and in his preface when referring to the chapter on the use of the Abbe test-plate, that he treats these subjects fully because little reference is made to them in ordinary handbooks on the microscope. The opinion, however, of no one but a skilled worker with the test-plate would be of any value as to the performance of an objective. In dealing with microscopical measurement the author describes fully the use of the filar micrometer, but he should have alluded to the more simple and usual methods with the stage micrometer and camera lucida, or with the stage and eye-

piece micrometer combined.

We have noticed a few points which might receive attention in a future edition, but our opinion of the work as a whole is high, and every microscopist will be glad to add it to his library.

A word should be said as to the diagrams, a few of which have previously appeared in 'Photomicrography': they are explicit and of sufficient size, and present few errors in the lettering. The plates at the end of the volume are splendid examples of the photomicrographer's art. The book is in readable type, has a good index, and is laudably free from misprints.

The Life Story of a Squirrel. By T. C. Bridges. (A. & C. Black.)—Few animals can be better qualified to write their own lives than Scud the Squirrel, and his account of himself is a distinct addition to the series of "Animal Autobiographies." His earliest recollection begins with taking his courage "between both fore-paws" to face his first jumping and climbing lesson. Thenceforward he tells of hairbreadth escapes from "squailer," catapult, trap, gun, cat, dog, rat, weasel, viper, sparrow-hawk, fox, lightning, and flood. He even encounters such dread and almost fabulous creatures as the polecat and the wild cat. The interest is breathlessly sustained, while for the nervous reader a story told in the first person carries always

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the comforting assurance of perils past and overcome. Wherever our hero learnt his English, he did so thoroughly and idiomatically, and he can boast an amzing amount of general knowledge. Often human in his prejudices, he says of one detested persecutor that "he had the appearance of having but just stepped out of a band-box," and proceeds to criticize his clothes. times Scud even grows introspective, as when he ponders upon the mysterious instinct that impels him to travel due north in his migration. Sage reflections such as these, however, are happily relieved by the many fantastic expletives natural to a high-spirited and unsophisticated squirrel. His brother, the daredevil Rusty, comes to a bad end through developing carnivorous propensities -a practice, we understand, generally condemned by his race. The variations of diet from one season to another are enlarged upon, and our resentment at occasional pilfering is disarmed by the artless manner of the telling. If ever Scud made a descent upon a strawberry bed, as we have known his relatives to do, he keeps his own counsel about it. There is no attempt at mawkish sentimentality to enlist our indulgence, but a timely reminder is given to those who complain of the destruction of the tips of the evergreens, that squirrels are the greatest planters in the country and "quite one in three of the ancient oaks that England is so proud of have sprung from acorns hidden by squirrels in autumn." Incidentally a necessary word of warning is given to those who keep any of the race as pets, to avoid constantly handling them—a natural but fatal mistake to make. The ideal captivity to which Scud was easily reconciled, its sudden interruption, and inevitable renewal after the last desperate adventure, give a dramatic touch to a book that will fascinate many children. The coloured illustrations are a decided gain

The Birds of the British Islands. Part VII. By Charles Stonham. (E. Grant Richards.) -Miss Medland's additions to her portrait gallery in the present instalment comprise the crow family, larks, swifts, nightjars, and woodpeckers. These particular subjects would appear to lend themselves well to treatment in black and white, and artist and publisher alike are again to be congratulated on the exceptional beauty of some of these plates; for minuteness of detail is combined with delicacy of touch and softness of definition in a manner that is beyond praise. Probably the drawings have, for the most part, been made from the best procurable mounted specimens. In the few cases where the result fails to satisfy entirely the eye of an exacting critic, it is precisely in those points where a close study from life is in-dispensable—the true outline of form, the characteristic poise of the head, the lustre of the eye or the lack of it. Thus we miss the wild, startled stare of the green woodpecker; the alert-looking nightjar has little of the wide-eyed, heavy-lidded drowsiness we associate with it; the stiffly conventional pose of the wryneck belies its well-earned

Mr. Stonham's descriptive catalogue is brought up to date with his usual pains-taking accuracy, and is fairly trustworthy, if a little unsatisfying. The hooded crow is summarily treated in some twenty lines. We are left to understand that during the winter it is "generally distributed" in England and Wales; but this is by no means the case. In the 'Notes of an East Coast Naturalist' there are many admirable observations on this interesting ruffian which are worthy of a reference. For instance,

the creature proves himself an excellent taxidermist, and will skin a dead comrade as neatly as possible before devouring him. We could wish that Mr. Stonham, in writing of the swift, had dealt with the theory often mooted that this remarkable bird spends the whole night on the wing at a great altitude. The marked tendency in the nightjar to feign injury in defence of its nestlings is not referred to. We believe it to be untrue that neither the swift nor the night jar can find time to raise a second brood. The raven is said to lay from four to six eggs, but that the clutch amounts not uncommonly to seven we can state from our own knowledge.

SOCIETIES.

Society of Engineers.—Oct. 7.—A paper was read on 'Liquid Fuels for Internal-Combustion Engines,' by Mr. R. W. A. Brewer.

MEETINGS NEXT WEEK.

Mox. Royal Academy, 4.— Tests and Trials of Pigments, Prof. A. H.
Church.

Web. Durch.

Web. Entomological, 8.— Note on a New Prismatic MicroscopeOccupar, and 'On Ghost Images seen in the Secondaries of
Coscinotices undersomphoias, Mr. A. A. C. E. Merlin; 'Sysgraphy,' Mr. A. Lethorby,
Thus. Royal Academy, 4.— Selected and Restricted Palettes, Prof.
A. H. Church.

Fil., Institution of Mechanical Engineers, 8.— 'On the Indicated
Power and Mechanical Efficiency of the Gas-Engine,' Prof. B.
Hopkinson.

Science Gossip.

THE OXFORD UNIVERSITY PRESS is about to publish 'Studies in the Medicine of Ancient India: Part I. Osteology; or, the Bones of the Human Body.' The author Bones of the Human Body.' is Dr. A. F. Rudolf Hoernle, who states that the amount of anatomical knowledge shown by the medical writers of India of the sixth century B.C. is surprising in extent and accuracy. Dissection of human bodies was practised, but not, apparently, of animals.

NEXT WEEK M. H. Daragon will bring out the first number of the Revue générale des Sciences psychiques, edited by M. Ernest Bosc, who will publish at the end of the month, through the same firm, 'Traité de la Longévité humaine, ou l'Art de vivre Centenaire.

THE Allahabad Pioneer has published a long communication from Dr. Sven Hedin, dated Mansarowar Lake, July 25th, which contains some interesting matter. In the first place, the death of that fine Ladakhi Mohammed Isa, who served as caravan bashi to many trans-Himalayan explorers from the time of Carey and Dalgleish, will be learnt with regret by others than those he so faithfully and valiantly served. He died of apoplexy at Saka-dzong on June 1st, and a memorial stone with suitable inscription was placed over his grave by the Swedish traveller. Dr. Sven Hedin reports that his last journey from Shigatze to Tok-chen has been more prolific in results than his preceding journey from Aksai Chin. He avoided as far as he could the routes followed through this region by Major Ryder and Capt. Rawling, but incidentally he pays them a tribute, saying: "Everywhere them a tribute, saying: "Everywhere where I came in contact with their map I was filled with admiration for the excellent work they have done." The geographical results of his own tour the doctor summarizes as

"1,300 big pages in annotation, 203 sheets of maps, 410 specimens of rock in connexion with geological profiles, 700 panoramas, 26 astronomical points, at every river crossing a detailed measure ment of the volume of water—the Brahmaputra itself has been measured at seven points, and most of the northern tributaries as well as some of the southern," &c.

He also mentions that he has visited fourteen temple monasteries, of which ten were pre-viously unknown, and that he finds the study of this complicated religion extremely interesting. He concludes by stating that all over the country he was met by Tibetan officials as well as nomads with the greatest hospitality and kindness, and he attributes this to the excellent understanding that Sir Francis Younghusband established with the authorities when he was in Lhasa. Dr. Sven Hedin says nothing about returning from Tibet at present.

A FIRST volume has issued from the Perth Observatory, West Australia. It contains a catalogue of 420 standard stars formed from observations obtained under the direction of Mr. W. Ernest Cooke, F.R.A.S., Government Astronomer of Western Australia. Perth is one of the observatories taking part in the International Photodurchmusterung, having been assigned the zone 32° to 40° south latitude; and most of the stars in this catalogue are within that zone, or nearly so.

THE highest shade temperature recorded at Greenwich during the present year was 82°7, on the 25th ult., which was the last day of a rainless period extending over nineteen days, from the 6th. Higher read-ings were reached, as most of us remember, at the beginning of September last year, but none had been so high in its fourth week since 1895, when the temperature exceeded 80° on six consecutive days, from September 23rd to 28th, and attained a reading of 87°3 on the 24th. The mean temperature of the summer this year (i.e., the three months of June, July, and August) holds a very low place, though redeemed from the lowest by an improvement in August. It was not a specially wet summer; the rainfall in June was indeed in excess of the average, but July and August were deficient, especially the former. Before September this year, the highest temperature reached was in May, on the 12th of which month a reading of 81° 5 was noted. The Greenwich records began in 1841, and in that year the highest shade temperature was in May. This has happened twice since, the last time in 1862; it occurred also in 1860, when the highest reading of the year was only 76°-5, on the 23rd of May.

Six new small planets are announced as photographically discovered by Herr Kopff at the Königstuhl Astrophysical Institute, Heidelberg—one on the 7th ult., and five on the 11th. One was also detected by Mr. Metcalf at Taunton, Mass., on the 13th.

MADAME CERASKI, in the course of her examination of photographic plates taken by M. Blajko at the Moscow Observatory, the southern part of Ursa Major, which was of the ninth magnitude last March, and then somewhat rapidly diminished. Last year it did not appear on the plates, and must have been below the eleventh magnitude. Its designation in a general list will be var. 137, 1907, Ursæ Majoris.

THE first comet of 1904 was discovered by Mr. Brooks at the Smith Observatory, Geneva, N.Y., on April 16th, and afterwards calculated to have passed its perihelion on February 29th. Prof. Weiss of Vienna having recently carried back the calculation of its ephemeris to the time of opposition which preceded the discovery, Mrs. Fleming has compared this with the photographic plates taken at Arequipa, and has found thereon seven registrations of the comet in question in 1903-the earliest on May 14th, and the latest on June 24th.

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FINE ARTS

The Cathedrals and Churches of Northern Italy. By T. Francis Bumpus. (Werner Laurie.)

Mr. Bumpus has written a book on the churches of Piedmont, Lombardy, and Venetia, full of information that he has evidently been at some trouble to collect, yet his work is unsatisfactory—an almost futile attempt to explain, to make allow-ances for, something he has failed al-together to understand. He confesses at once, very naively, that the task he has undertaken is not of his own choosing; and having completed it, he is evidently conscious that he has succeeded with it in part only. "I, in common with many another student of church architecture. he says, "visited Italy too late, and under the impression that it contained little that exactly coincided with my way of thinking." Well, Street went first to Italy in middle life, but he was certainly more fortunate in what he was able to see. "I saw at once," Mr. Bumpus tells us, "that the Complete Gothic of the thirteenth and fourteenth centuries, though possessing much beauty, was per se vastly inferior as an architectural France and England." We stop there in some wonder. What, after all, is the "Complete Gothic" of Italy? Mr. Bumpus does not explain, but hurries on to tell us his opinion of the cathedrals of Florence, Siena, Orvieto, and Milan—the churches of Bologna, Venice, and Veienza. "That these great churches veienza. Inat these great churches are not without some beauties of their own, it would be idle to deny." But they appear to him "immeasurably" inferior in "completeness of finish, of arrangement and detail to those of the Northern style which they so vainly tried to imitate." Elsewhere he speaks of the Elsewhere he speaks of the "failure" of such a church on the Duomo of Florence, and at last tells us :-

"There is something really absurd in comparing even the best of the Italian churches with such cathedrals as those of Canterbury and Lincoln, so superior are the latter from almost every point of view."

This insistence upon Northern work and the intention of the North vitiates the whole book. It is not in this way the architecture of Italy should be considered, but on its own merits. compare an Italian church with a French or English cathedral is to compare two different things-a fault in logic, and in criticism. For a work of art must be judged in its own category, and praised only for its own qualities, blamed only for its own defects. Yet everywhere (Mr. Bumpus, after all, but swells the chorus) we may find the Italian churches spoken of with scorn by those who remember the strange, subtle, exaltations of Amiens, or the intricate splendour of the Cathedral of Toledo.

It is unthinkable that a people who were already in the twelfth century in possession of a marvellous decadent art; who, finding the statues of the gods created in

the thirteenth century a new art of painting; who later produced the only sculptors of the first rank in the modern world, should have altogether failed in architecture. In fact they did not fail: it is a barbarism to think so.

Just as Italian painting is a profound and natural development from Greek and Roman work, certainly influenced by life, but in no doubt of its parentage, so the Italian churches are a beautiful and subtle development of pagan architecture, influenced by life not less profoundly than was painting, but certainly as sure of their parentage, and, as we may think, no less sure of their intention. It is just in this respect that Mr. Bumpus has failed to understand what he has seen. There is no "Complete Gothic" on Latin soil in Italy. What there is, however, more often in the north of Italy than in Italy proper, is an adaptation, a borrowing of the Northern style, without any understanding of its intention. And where this so-called Gothic art is found, it is, almost without an exception, in the service of a dream altogether Italian. And just as Painting in Italy as soon as may be became human, became pagan, in Signorelli and Botticelli, yet contrived to remain true to its new gods, so Architecture there, as soon as it was sure of itself, moved with joy, with endless delight and thanksgiving, towards the goal of the old builders-in such a church as S. Maria della Consolazione outside Todi, for instance; in such a church as S. Pietro might have been.

What, then, were the aim and desire of the Italian builder which have escaped us for so long? We shall find that the intention of the Italian in building his churches was the same as that of the Roman in building his Basilica: he desired above all things space and light, partly because they seemed to him necessary for his purpose, and partly because he thought (and still thinks) them the two most splendid and majestic things in the world.

He has carried out his intention in most of the great churches up and down Italy—in that "failure" in "Complete Gothic," S. Maria del Fiore of Florence, for instance. He did not wish to impress us with the awfulness of God, like the builders of Barcelona, or with the mystery of the Crucifixion, like the builders of Chartres; he wished to provide for us, in his practical Latin way, a temple where we might pray, where the whole city might hear Mass, or applaud a preacher. He did this in his own noble fashion as well as it could be done. He is without sentiment. He believes in largeness, grandeur, splendour, and sincerity. In his architecture, if we have eyes to see it, he has expressed himself as perfectly as he has done in painting and in sculpture. He speaks a different language from the North; his whole attitude toward God is different; consider Maitani's Adam in 'The Creation of Eve' on the façade of the Duomo of Orvieto; it seems almost blasphemous to a devout Northern mind!

sion of a marvellous decadent art; who, It is just this humanism—expressed finding the statues of the gods, created in tentatively at first, but later with so

much assurance—that Mr. Bumpus, like many who have immersed themselves in the great art of the North, has failed to understand. Coming to us without the wonderful romantic interest, the mysticism and exaltation of such a church as that of Notre Dame at Amiens, without the more resolute and heroic appeal of such a stronghold as the Cathedral of Durham, that "failure," the Duomo of Florence, is more human than either; but it will never bring us delight if we seek in it all the consummate mystery, and magic of the great Gothic churches of the North.

It is not only the intention of the Italian architect, of the Italian spirit, which Mr. Bumpus ignores altogether in his book, but also those problems of material, light, and climate, which in any scientific treatment of the history of architecture in Italy should have received the first attention. His work is superficial, and, as we have said, fails in understanding and sympathy.

sympathy. No careful scholar would, we think, express himself in so lax a style as Mr. Bumpus allows himself often to do. Such formless sentences as appear, for instance, on p. 20 are far too frequent: and what in the world is a "cognonimous church "? Mr. Bumpus writes continually St. Pietro, St. Lorenzo, St. Clemente, and so on, where an Italian would have written San Pietro, San Lorenzo, San Clemente. The chief value of the book for us lies in the excellent pictures from half-tone blocks, seventy-two photographs being reproduced in this way. It is odd to find the pages numbered at the foot, a method which does not facilitate easy reference.

Decorative Styles and Periods. By Helen Churchill Candee. (Hodder & Stoughton.)—Mrs. Candee's book is an amateur contribution to the old-furniture library from America, where the cult has flourished apace of late years. Most of the books on the subject are bedecked with choice illustrations, even if they convey no particularly new information. Mrs. Candee is somewhat flamboyant and rhapsodic in her style, and her taste is more generous than chaste. We learn that there is in America a "tendency to leave the styles of England and to make interiors rich with those of continental Europe." The author apparently approves of this, as she remarks:—

"A new world of decorative lore is opened, and one falls with a sense of artistic well-being into the belief that the Italians and the French are not only the greatest masters of elegant comfort, but that our English styles are after all but a hard bare echo of the productions of races artistically superior."

If this comment applied merely to early specimens, we should have no quarrel with it; but its reckless generality is a sufficient condemnation of it. Mrs. Candee does not seem to understand the importance and influence of the English eighteenth-century schools of design. Again, we read that "the models for all modern furniture are found in Italy of the Renaissance." It is hardly worth while arguing matters of fact in the face of such a statement. We might point out that "L'Art Nouveau" is not an English movement, and that the work in

crafts and arts produced in this country of recent years is notoriously in advance of the work of the Continent. However, American readers will, if they can separate fact from opinion, find in the volume a good deal of information, mainly about French and Italian furniture.

THE DECORATION OF THE PALACE OF WESTMINSTER.

THE Report recently issued by the Select Committee appointed to continue the inquiry into the condition of the Palace of Westminster merits more attention than it has received from that section of press and public which takes an interest in art. When one considers the state of painting in this country—the general cessation of aristocratic patronage for modern work, and the feeble taste which guides for the most part what little is done in that direction; when one sees, on the other hand, the rapid vulgarization which has followed art's attempt to cater for Demos directly through the medium of the printing press, it is impossible to blink the fact that the time is ripe, and over-ripe, for offering the artist a new rôle. He must work for the people, but he must not pander to their vulgar tastes. Some machinery must be found for making him a public servant, but independent of public whims. It will be something to the credit of the House of Lords if they make a first move in the direction of supplying what is certainly a social need, but unfortunately not yet a commercial demand.

The Report in question will be read with somewhat mixed feelings by those who are in agreement with the view expressed above, and hold that the future of the art of painting is largely bound up with its proper function of decoration. It is satisfactory in that it recommends a completion of the scheme of decoration (with its accompanying expenditure of 4,000l. per annum) authorized in 1850, but discontinued for the last fortysix years; and we welcome the suggesof an advisory committee of experts in things artistic to aid the decision of the First Commissioner of Works. There are fears, however, that another legislative body, which always grudges outlay on art, and is not just now predisposed in favour of suggestions from the Upper Chamber, may find an excuse for inglorious inaction in the minutes of evidence appended to this Parliamentary Paper. We regret to find in this evidence the name of so great an artist as Mr. Norman Shaw backing the cause of pessimism.

With much of what Mr. Shaw says we are in entire agreement. Most of the Westminster interior is so frittered up with surface ornament that the eye aches for vacant spaces. As Mr. Gilbert Scott ex-pressed it, "until the surroundings are altered and made more simple, it is hopeless to put in decoration in the way of painting.' Until this is done we are entirely of Mr. Shaw's mind when he remarks, with evident sincerity, that "he would not like to be the painter." This much we may readily concede, yet we strongly dissent from the architect's main argument, which is that as we have no fine decorative school of painting, we must not make any practical attempt "Wait for happier times, and revert to the idea in another century." It is pleasant to see the Earl of Carlisle (when Mr. Gilbert Scott echoes Mr. Shaw's counsel of despair) interposing the pertinent question "whether the absence of a school of decorative painters in England might not be attributed to the

fact that no encouragement is given to them." This Mr. Scott perforce admits, and thence, by gentle Socratic methods, is brought to confess that "the contention that decorative painting should not be used for this decoration will tend to continue this state of things"; that "it is therefore a bad thing for the interests of art"; and finally that "some one must make a start, and they will probably have to suffer for it, but it will no doubt have a good effect in the end." Admitting this, however, he still seems disinclined to be the one to suffer for the sake of producing that good effect in the end.

But why should these architects jump to the conclusion that experiment in such directions must be so disastrous? "Painters," as Mr. Scott frankly states, "receive no encouragement from architects" to study that branch of art. How, then (in a country like England, where art developes in a hole-and-corner fashion, and as it were on sufferance, with little help from official bodies), can we be sure that, scattered about the country, there are not a number of painters who have given considerable study to the demands of architectural work without Mr. Shaw or Mr. Scott being any the wiser? We wonder when an architect last initiated a well-advertised open competition for decorative painters with a view to discovering such latent talent.

To this Mr. Shaw might reply that no theoretical study can take the place of practical work on an actual building; but to forbid that same practical experiment on such grounds is to warn a man not to risk himself in the water till he is an expert swimmer. When we try to minimize the danger by devices for making the painting removable, Mr. Shaw dryly remarks: "That, of course, is not what we call very monumental."

At any rate, there can be little question that among the artists who have been offered opportunities of decorative painting there are several who have a better notion of its requirements than had most of the artists whose works are actually in position in Westminster. Why does not Mr. Shaw have the courage of his convictions and advocate making a clean sweep of the whole of them?

In our own opinion, Mr. Sargent, Mr. Abbey, Mr. Brangwyn, and Mr. Moira are none of them, perhaps, entirely satisfactory decorators; but if no one more suitable came forward we would let loose each and all of them in Westminster to-morrow, to produce experimental works which might afterwards give way to something better. Even the one of these painters with whose work we are least in sympathy deserves the greatest credit for the energetic part he has played in inaugurating a movement for which the times urgently call. It is from no feeling of ingratitude to such painters, therefore, that we venture to hope that therefore, that we venture the either the whole or a great part of the painting proposed will be offered for public was submit that "the competition, and we submit that healthy stimulus, attended by lasting advantage to British art," resulting from the last Fine-Arts Commission was in large measure due to such a competition. induced interest in the subject in a wider circle of artists than the comparatively few who were positively chosen to do the work, and who, indeed, may not ultimately prove the best fitted for this branch of art. Such competition is doubly desirable to-day, when artists are so numerous and the means of study so diffused.

Even if this appeal to the mass of artists brought to light no fresh genius to wrest commissions from the hands of those few painters who have made previous essays in this sort

of work, there can be little doubt that these few would be stimulated to produce their best work by the knowledge that they were competing against unknown rivals. We may also express a hope that such a competition will be loyally accepted by the heads of the artistic profession in England. We have heard rumours—if we may venture on delicate ground—of an unfortunate scruple that sometimes, in another branch of art, has led an eminent artist to refuse to enter into competition with another whom he esteems as of less standing than himself. A distorted notion of esprit de corps might thus introduce something that would easily degenerate into a shabby expedient, a trick by which mediocrity with a diploma might shirk comparisons with the younger generation. Such a suggestion is unworthy of one of the heads of a liberal profession.

This question how painters might be selected for the recommended decoration is unfortunately not dealt with in the Report of the Select Committee, who within what they conceive to be their proper scope seem to us to have done their work admirably. They make one recommendation, however, which appears to us dangerous, for all its apparent innocence. Some years back Mr MacColl, writing in The Saturday Review, suggested that the sporting instinct of the wealthy classes should be made available for art patronage by permitting private persons to back the painters of their choice. nominees would be paid to paint panels to be placed at Westminster for a probationary period, on the chance of their securing such critical endorsement as to justify persuch critical endorsement as to justify manence. Virtually the Report accepts this effort should be made to encourage the defrayal of the cost of work from private sources," and by alluding (somewhat too complacently) to the example of the Royal Exchange (which by such means has filled fifteen panels in the last dozen years), with the reflection, 'like result?' "Is it too much to hope for a We wish we could see foreshadowed in this suggestion nothing worse than an invitation to rich donors to pay down their money and see it spent by the advisory committee on a painter whom the donors might even happen to detest. To us it looks very like an acceptance of the idea set forth in The Saturday Review.

Now the immediate effect of such methods would probably be good, for Mr. MacColl is not likely to have made the suggestion without having seen in it some possibility of imposing upon the nation a few pictures of rather better quality than it wanted. Yet, we would strongly advise John Bull to pay his 4,000l. a year like a man-to pay more even if necessary—rather than embark upon a policy that would entail endless difficulties upon the advisory committee. We have but to look at the Royal Exchange to see that it would need a strong control to prevent the acceptance of indifferent, if not bad and pretentious work. In the case of half the pictures in the Royal Exchange the choice of the artist has been unsuitable; and we look with doubt on the general adoption of a system that tends, in this age of advertisement, to endless developments of wirepulling. It would seem ungraceful even to inquire of a donor desirous of presenting a painting by a certain artist whether he himself possessed a large number of works by that artist. It would seem unreasonable to object if he did, It would for that would argue a genuine admiration. Yet it were unseemly that the walls of Westminster should be utilized by owners of pictures for advertising the reputation of some painter in whom they have a pecuniary interest, and who might make

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their generosity the easier for them by accepting sub rosa a mere fraction of the ostensible price. To suggest such things as possible seems cynical, but we live in a pushing and commercial age. We do not desire that painters should be subjected to any further temptations to intrigue; and although, in a sense, it matters little to the public by what methods a painter gets a commission, provided he paint well for the purpose, yet the Royal Exchange reminds us that not all ambitious painters paint well for any purpose. A bad painter might have a powerful patron; and though we may hope for a wise advisory committee, its members will be human, and there is no reason in exposing them to needless opportunities of error.

Neither is it wise to expect them to dis-cover painters capable of achieving impossibilities. The only modern painter cited by Mr. Shaw as tolerable from an architect's point of view is Puvis de Chavannes. The subjects suggested for treatment in St. Stephen's Hall are "scenes from Parliamentary History." Now it is evident that a loyal acceptance of the historical aim of such a series will sometimes entail for the artist a dramatic composition, a closeness of characterization, inconsistent with the serenity, the simplicity, the large and easy generalization we think of in connexion with the great Frenchman. Probably some of the subjects would be of such a character that we could not reasonably ask for a more decorative treatment of them than we see, say, in Copley's solid, dignified, and bourgeois 'Death of Chatham,' or in Dalou's theatrical, but brilliantly expressive relief of Mirabeau and M. de Dreux Brézé in the Salle des États Généraux. If we get anything approaching either of these, the country will be receiving good value for its money; if we achieve anything like the beauty of Puvis de Chavannes, we may be content to forgo for the nonce that scholarly historical painting which certainly is sorely in need of revival among us. In any case it is too much to expect the two in combination.

Finally, we note the encouraging fact that Mr. Lewis Harcourt, the only member of the House of Commons examined on this occasion, was rather less pessimistic than the eminent architects who preceded him. From their opinion we respectfully, but emphatically dissent. In this matter we ought for many years past to have been vigorously experimenting, in the full confidence that the stronger generation born of those experiments would not fear to erase our failures. We should remember in this connexion how bravely art was patronized under the Papacy at the time of the Renascence—how the advent of a Rafael or a Michelangelo was a sound reason for destroying the work of years and doing it over again. Doubtless mistakes were made, but mistakes glorious by comparison with our timid inaction. At present the architect seems penetrated with a sense of the painter's insufficiency, and convinced that if the latter does anything he will inevitably rush on destruction.

THE EXHIBITION OF UMBRIAN ART AT PERUGIA.

JUDGED simply as a collection of various works of art, the present exhibition at Perugia possesses, without doubt, exceptional interest as containing a number of rare and valuable objects not easy of access to the generality of tourists or of students in more ordinary circumstances; but as a

thoroughly representative exposition of purely Umbrian art it cannot be said to have entirely fulfilled its promises or pre-tensions. One is struck throughout by a certain sense of haste and incompleteness, a lack of qualitative appreciation, an absence of a set criterion of selection, which prevent it from being the really characteristic exposition which, with a little more care and forethought, a little more critical preparation, it might easily have become. Although apparent in all the different branches, these defects are perhaps most marked in what is, or at least ought to have been, the most important section of the exhibition, that devoted to painting. Here, exhibition, that devoted to painting. Here, more than elsewhere, the committee of organization appears to have been led astray by the false ideal of quantity and mere numbers. Many of the paintings included, purely of third-rate interest, might well have been eliminated, or replaced by others of far greater æsthetic value and critical interest which have been unaccount-ably left out. The churches and towns of Umbria are still rich in such works, although, to judge by the paucity of the pictures exhibited by private owners, she has suffered more than any other part of Italy from the inroads of the collector and the dealer. As it is, the committee does not seem to have used its opportunity to full advantage, and, with the exception of the two groups of paintings by Niccolo da Foligno and Matteo da Gualdo, it is doubtful if this section of the exhibition would have justified the advertisement accorded it, were it not for the happy idea of combining it with the neighbouring Civic Gallery. Judged as a complement to that fine collection, it acquires an importance which it otherwise would hardly possess, and it is precisely in this relation that it should be judged by the

The little group of very early paintings which forms, as it were, an introduction to the main body of the exhibition, offers little that is specifically Umbrian, the dozen works here exhibited sharing to a greater or less degree the common characteristics of the Italo-Byzantine painting of their time. Their interest is, as usual, rather archeological than artistic. A more personal note is struck by an altarpiece from Cesi, bearing the date 1308, and evidently the creation not of an Umbrian artist, but of a Romagnole follower of Giotto, in whom the new influences have not yet entirely

dominated older traditions.

The chief attraction of this so-called "primitive" section undoubtedly lies, howso-called ever—at least to those who were unable to visit the Exposition of Macerata in 1905 —in the group of paintings by Allegretto Nuzi, five of whose more important works have here been brought together for the second time. Most notable among these is the beautifully executed altarpiece representing SS. Augustine, Stephen, and Nicholas of Tolentino, from the municipal collection at Fabriano. Allegretto's contemporary and follower, Francescuccio Ghissi, shows up less favourably through the one damaged and repainted picture bearing his name. Gentile da Fabriano, on the other hand, is represented by that most exquisite of all his panels, the lovely little Virgin and Child from Pisa. As to the little picture recently discovered at Fabriano, and ascribed by several well-known critics to Gentile's early years, one can only remark that examples by its author—a nameless provincial painter of the Florentine School are not uncommon in European galleries. Three works of the early Gubbian School a fragmentary Madonna and an Annunciation from the Civic Gallery, and a much

repainted Virgin and Child from S. Lucia at Gubbio-although traditionally attributed to Palmevucci, not only confirm the opinion that that painter was but one of a group of artists working at Gubbio in those early days, but also prove their direct dependence upon the Lorenzetti of Siena. Characteristic of Ottaviano Nelli at his best is the little-known polyptych of 1403 from Pietralunga, near Gubbio, with its pleasing colour and miniature-like technique.

Passing from these painters of Gubbio, over the few spasmodic and unconnected efforts of Trecento and early Quattrocento painting from other parts of Umbria, we are led at once, and almost without preparation, to the work of Niccolò da Foligno—better known as "Alunno"—to whom the most attractive room of the whole exhibition has been in great part dedicated. The array of Niccolò's paintings is, in fact, truly imposing, and goes far to make up for the deficiencies in other branches of this section. One finds among other works such grandiose creations as the two great polyptychs from Gualdo Tadino (1471) and Nocera (1483)—typical of the master's middle and later periods—and such a poignantly character-istic painting as the 'Crucifixion' with SS. Francis and Bernardino from Ternithe limit, as it were, of Niccolò's unrestrained emotional expression. Here also are the emotional expression. Here also are the earliest and latest of his signed and dated works; the altarpiece of 1449 (?) from Deruta, and the Polyptych of 1499 from Bastia; and such little-known paintings as the early 'Crucifixion' from Foligno, and the 'Virgin, Child, and Saints' from Cannara. The early altarpiece by Bartolommeo di Tommaso—Niccolò's reputed master—from S. Salvatore at Foligno goes far to show how little that painter had to do with the foundation of Niccolò's style as we know it, and is a further proof of the strong influence which Siena's artists still wielded in Umbria up to the advent of Fra Angelico and Gozzoli. Niccolò's debt to the latter is everywhere apparent; but a second, hardly less potent, influence which had much to do with the moulding of his later style-that of the Vivarini-seems to have escaped the notice of critics. The same may be said of the effect upon him of certain later phases of Florentine painting. Classed as of Niccolò's school, but evidently the product of an unknown artist of the near-lying Marches, who presents certain analogies with Girolamo Boccadis, and reveals an independent, though eclectic talent hardly inferior to that of Niccolò himself, are two very interesting polyptychs from the Duomo of Gualdo and from S. Pellegrino. Many will find in the present exhibition their first opportunity for making the acquaintance of that protean, yet ever fascinating painter, Matteo da Gualdo, who was certainly the most bizarre, if not the most original, of Umbrian artists. Six or seven of his works have here been brought together, inclusive of an unrecognized though vulgar forgery of what was perhaps his finest and most important panel-painting—the altarpiece which, until some few years ago, adorned one of the altars in S. Pietro at Assisi. It would be difficult to trace all the varied influences which, throughout these works, seem in turn to have affected Matteo, with no other lasting effect than to accentuate his own strange and uneffaceable personality.

Naturally enough, the painters of the Perugian School are the most abundantly represented in this exhibition. Unfortunately, the quality of the greater part of their works is hardly on a par with their numbers. There are, of course, not a few 007

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exceptions. Thus Bonfigli's standards from S. Maria Nuova and S. Fiorenzo at Perugia are fine enough of their kind, but they hardly come as novelities to the admirers of that delightful painter. In comparison with his importance, again, Fiorenzo di Lorenzo makes but a parsimonious showing with a single genuine work, the damaged 'St. Jerome' belonging to M. Marzolini. There is no lack of examples, however, by his numerous following. To an early and close, though unknown pupil, for instance, and certainly not to Bonfigli or Caporali, to whom it is attributed, we owe the charmto whom it is attributed, we owe the charming banner of the Virgin of Mercy from Montone; and to a later and more virile follower, the not unimportant standard from Civitella d'Arna. To Antoniazzo Romano is undoubtedly due the 'Madonna and Child' exhibited by Cav. Magherini-Graziani; and to the same gifted and only too little studied master I do not hesitate to ascribe the singularly noble and striking altarpiece representing SS. Catherine, Stephen, and Nicholas of Tolentino, from S. Francesco at Montefalco—a work which has long remained a problem to critics, and which left even Cavalcaselle wavering and which left even Cavaicaselle wavering between Bernardino Campilio and Lo Spagna (to whom it is now given) as its probable author. Of the three paintings openly labelled with Pintoricchio's name, openly labelled with Pintoricemo's name, I cannot bring myself to accept any one as being by him; even the 'Madonna' from Spello is, to my mind, too summary and outspoken a work to be really his. Much closer to him in feeling is the damaged picture from the Duomo of Città di Castello, cautiously ascribed to the master's "bottega. Perugino's fame, on the contrary, is held on high by the beautiful predelle from S. Maria Nuova at Fano, and the masterly 'S. Antonio' from Bettona. The unfinished banner of Christ bearing the Cross, from the Monastero delle Colombe, despite its marked technical ability, does not leave us convinced that Perugino was its author; and the same may be said of Conte Rameri's little 'Annunciation,' which is too derivative in spirit and dry in quality to have been painted by Pietro. Lo Spagna may be well studied in his ambitious altarpiece from Assisi, and in the two saints, in his later manner, from Trevi. By Giannicola Manni is an interesting 'Pietà' from the Campagnia del Pianto; and to him also should by right be given the 'Head of Christ' lent by Cav. Magherini. Three interesting pictures attributed to that convenient repository of unsolved problems, "L'Ingegno," are obviously by different "L'Ingegno," are obviously by different hands. Two of these are pleasant imitative works of the school of Perugino; the third—a brilliantly coloured panel of SS. Peter and Paul-appears to me suspiciously like a superlative example of the counterfeiter's A very problematical picture-probably of the eclectic following of Lo Spagna, and surely not by Bartolommeo della Gatta—is the 'Deposition' belonging to Sig. Cesqui of Abeti di Preci. Finally, Signorelli finds himself, as it were by mistake, in this Umbrian company with his severe and classical 'Martyrdom of St. Sebastian and classical Martyrdom of St. Sepastian from Città di Castello. Of the many minor works of different schools and masters which make up the remainder of this section I need say nothing.

The exhibit of sculpture is surprisingly small and unimportant, the only example calling for special remark being the striking and expressive wooden figure of St. Sebastian from Sangemini, by an unknown sculptor of the Quattrocento.

It is the division devoted to the "Minor Arts" that will probably make the strongest appeal to the majority of visitors. The

collection of goldsmiths' work, indeed, is the most carefully selected, if not the most important, section of the whole exposition. Here, as elsewhere, the adjective "Umbrian" has been made so elastic as to include a number of works of other schools; but in the presence of so many rare objects which, unlike painting and sculpture, are not always open to examination in their native homes, one is examination in their native homes, one is less prone to criticize either selection or arrangement, and more apt to remain content with the mere opportunity of study. The splendid thirteenth-century altar-frontal from Città di Castello, for instance, can hardly be termed an Umbrian work, but its importance excuses its presence here. And so with such lesser-known treasures as the enamelled chalice by Guccio di Mannaie of Siena (1290) from S. Francesco at Assisi, and the magnificent pastoral staff by an unknown Sienese craftsman from Città di Castello; the crucifix of the school of Niccolò di Guardiagrele from Visso, and the fine Gothic reliquaries from Perugia and Lugnano in Teverina. Umbrian, on the other hand, and worthy of comparison with the best work of the Tuscan goldsmiths, are such fine pieces as the chalice and paten of the late Trecento by Cataluzio da Todi; the crosses of the same period by Paolo Vanni of Perugia; and the processional cross of the fifteenth century from Agello. More numerous are the examples of later Umbrian work, noticeable among them being a fine cross from Mongiovino, and the reliquary of the ring of the Virgin by the brothers Roscetto (1511). Nor do the exhibits of textiles and ceramics lack precious specimens such as the splendid vestments of Benedict XI.; the early Ducento stuffs from S. Francesco at Assisi; the fine embroidered S. rrancesco at Assisi; the nne embroidered altar-front given by Sixtus IV. to the same church; the sumptuous cut velvets from Spello and Assisi; and the fascinating collection of Perugian towels lent by Prof. Rocchi. The collection of Trecento pottery is perhaps unique in its rarity; while among the later pieces of majolica are splendid examples of Deruta ware, including some superb tiles. As to the exhibition of miniatures, this really important section deserves a notice to itself, and I cannot do F. M. P. more than mention it here.

MINOR EXHIBITIONS.

AT the New Dudley Gallery is an exhibition of the work of James Stark and his son Arthur Stark. Only a few works by the latter (such as *Carthorses*, which is good in tone, or Newlands Corner, which has distance painted with much sincerity and charm) are worthy to hang with the pictures of the better-known artist. James Stark is one of those painters not quite of the front rank whose work is perhaps, to the student of technique, almost more instructive than that of a greater master, who makes his procedure impenetrable. Stark's oil painting 4 Farm Road is a delightful picture, and most interesting to study from this point of view, with its body of paint built up methodically plane upon plane, thicker and thicker as it approaches the foreground. Less known are his water-colours, of which Less known are his water-colours, of which a number are here, some of them ordinary, but a few, like *Trees by the Water-side* or *Near Bolton*, delightfully firm in drawing and brilliant in colour.

In comparison with the usual quality of out-of-season Bond Street exhibitions which the conscientious critic duly attends, Mr. Gregory Robinson's water-colours shown at the Baillie Gallery are refreshing in their cool and unpretentious simplicity. He has

a scheme of silver and yellow green which water and An Ancient Port, while The Coaling Point, Southampton, is broadly seen in its pale and smoky fashion.

Less satisfactory are the exhibits, at the same gallery, of Mr. Alison Martin, which show that Monticelli, when ill digested, may produce the veriest nightmares. There is a tiny piece, The Revel, which is rather good, but surrounded by so many of the other sort, it bears the look of an accident. In a different way two others. different way two others, Bathers and Waterlilies, are superior by reason of redeeming passages of comparatively firm painting, suggested apparently by the example of Mr. Cecil Rae.

Fine-Art Gossip.

THE DEPARTMENT OF AGRICULTURE AND THE DEPARTMENT OF AGRICULTURE AND TECHNICAL INSTRUCTION FOR IRELAND has appointed Mr. William Orpen as Visiting Professor of Painting at the Dublin School of Art. Mr. Orpen is an Irishman, and a member of the New English Art Club, the International Society, and the Royal Pastel Society. The appointment has given much satisfaction in artistic circles in Ireland.

MR. ALBERT HARTSHORNE Writes :-

MR. ALBERT HARTSHORNE Writes:—
"It should perhaps be placed on record that the early Jacobean pulpit in Alford Church, Lincolnshire, has quite lately been 'restored' with a coating of Brunswick black. An attempt to remove this noxious substance with turpentine, on account of remonstrances that have been made, has naturally resulted in driving the stain deeper into the wood."

'The Bible Beautiful,' a pictorial history of Biblical art by Estelle M. Hurll, with fifty full-page reproductions of famous pictures, tracing the development of Bible history, is announced for early publication by Messrs. Sisley.

THE BRITISH SCHOOL OF ARCHÆOLOGY, ATHENS, is now open for the session, the Director being Mr. R. M. Dawkins. Information can be obtained from the Secretary, 22, Albemarle Street, W.

EXHIBITIONS.

- SAT. (Oct. 121.—'Animals in Art'. Whitechapel Art Gallery.

 "The Art of William Callow, 'Private View, Leiosater Galleries.

 "The Ritish Navy, Past and Present,' and other Water-Colours by Mr. Norman Wilkinson, Private View, Fine-Art Society.

 'Landscape in Picardy,' by M. Brock, Private View, Fine-Art Society.

 'Life and Landscape,' by Harold and Laura Knight, Private View, Leicester Galleries.

 Paintings by Constable, Drawings and Engravings by Gainsborough, and Water-Coloura by Varley and Crome, Ryder Tyres.

 Ters. 'Neath Cloud and Sunshine,' by Mr. Walter Fowler, Private View, Brock Street Art Gallery.

 Sat. (Oct. 19.—Autumn Exhibition of Pictures by the Essex Arts Club, Museum of Natural History, Romford Road, Stratford.

MUSIC

THE WEEK.

COVENT GARDEN.—Madama Butterfly; Cavalleria Rusticana ; Pagliacci ; Carmen ; Faust.

The autumn opera season at Covent Garden opened last Thursday week with Puccini's 'Madama Butterfly.' Madame Giachetti impersonated the heroine with both skill and charm; it is, indeed, a rôle which suits her admirably. We were glad to find that her voice is in much better condition than it was last season. Madame Lejeune was good as Suzuki, while Signor Bassi sang well as Pinkerton. Signor de Luca as Sharpless was scarcely a typical American, but he has a good voice. Signor Panizza conducted effectively.

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'Cavalleria Rusticana' and 'Pagliacci ' were given on the following evening. In the former work Fräulein Borghild Bryhn made a highly favourable début; she has a sympathetic voice, and her acting is spontaneous. The other feature of interest in the 'Pagliacci' per-formance was the fine rendering of the Prologue by Signor Sammarco.

Madame Maria Gay in Bizet's opera on Saturday evening again proved her-self a Carmen true to life, an actress and singer who by study has improved natural gifts of a high order. Signor Serafin showed himself an experienced conductor

The performance of 'Faust' on Monday was disappointing. Miss Lindsay, a new-comer, has a voice of good quality. but her tone, owing to nervousness or a cold, was veiled. There was, however, a certain simplicity about her acting which suited the part of Margherita. Signor Sammarco as Valentino was, as usual, most artistic.

LEEDS MUSICAL FESTIVAL.

OF the Leeds Musical Festival, which opened in the Town Hall on Wednesday morning, little can be said this week; but that little is favourable. The first part of the morning performance was devoted to a selection from Handel's 'Israel in Egypt.' The choir is very fine. The soprano and alto voices are pure and sympathetic, yet they seemed at times overpowered by the tenors, in whose high notes there was a touch of hardness, and by the resonant basses. Opening festival performances are, however, and for obvious reasons, seldom the best of the week. The Handel choruses were rendered with power, intelligence, fine feeling, and clear enunciation of words. The "Hailstone," "But as for His people," and "I will sing unto the Lord" especially created a strong impression. The soloists were Miss Marie Brema, and Messrs. Spencer Thomas, Ffrangeon Davies, and Herbert Brown. The last named has a good baritone voice.

A sound performance was given of Beethoven's Choral Symphony under the direction of Sir Charles Stanford. He commanded a splendid orchestra under the leadership of Mr. Frye Parker. The choral singing was remarkable for vigour; the trying high-note passages for the sopranos were in tune, and the tone perfectly steady. The soloists were Miss Perceval Allen, Miss Marie Brema, and Messrs. Ben Davies and Ffrangeon Davies; but the blend was not all that could be desired, partly owing to Miss Allen, whose voice did not appear to be sufficiently strong.

The first number of the evening programme was Sir Hubert Parry's 'The Love that casteth out Fear,' conducted by the composer. We have heard this sincere work twice in a cathedral, for which it seems to us better suited than for a festival concert. Four new Pastorals by Dr. A. Herbert were produced

under his own direction. They are all clever. No. 1, a setting of Milton's 'Song on May Morning,' and No. 2, 'Welcome, Sweet Pleasure,' are very bright; No. 3, Orpheus with his lute, seems at first hearing not quite so satisfactory; but the last, 'Shepherds' Dance,' is delightfully fresh and piquant. The solos were taken by Mr. Gervase Elwes; and the male chorus sang with great spirit.

We much regret to hear that Miss Agnes Nicholls will be unable, through illness, to take part in the production of Sir Charles Stanford's 'Stabat Mater,' as originally announced.

Musical Gossiv.

it has been inspired by a passage in Walt Whitman's 'Drum-Taps.' There is need of more effective contrasts than Mr. Brian has supplied, and the orchestral hurly-burly engenders a feeling of weariness before the end is reached. A Concertino for viola and orchestra by H. Arends, a composer who resides in Russia, was brought forward on resides in Kussia, was brought forward on the same evening. Apart from a few passages well suited to the soloist, the work in question proved exceedingly dull. Mr. S. L. Wertheim played the part for the principal instrument in able fashion. A careful and painstaking performance was also given of Sibelius's interesting and effective symphonic poem 'En Saga.'

THE concerts of the Mozart Society begin at the Portman Rooms next Saturday, when Mozart's g minor Quartet will be performed. In this Herr J. H. Bonawitz, the founder of the Society, will take part.

Two interesting orchestral concerts will be given at Queen's Hall on November 5th and 12th, under the direction of Herr Emil von Reznicek, opera conductor at the Warsaw Opera-House. At the first will be performed a symphony by Friedmann Bach, recently discovered by Herr Reznicek in the Berlin Royal Library; and, also for the first time in England, the composer-conductor's 'Ironic' Symphony in B flat. The novelties at the second will be two 'Symphonic Impressions' by Dr. Vaughan Williams; a Suite de Ballet by Mr. Vivian Hamilton; and the Overture to Reznicek's 'Donna Diana,' produced at Prague in 1894.

THE GRESHAM LECTURES will be delivered by Prof. Sir Frederick Bridge on the 22nd, 23rd, 24th, and 25th inst. His subjects will be 'Fancies of the Seventeenth Century,' will be 'Fancies of the Seventeenth Century,'
'J. N. Hummel, Composer - Pianist';
'Phantasies of the Twentieth Century,'
and 'Songs of Robert Franz.' The first
lecture will be given in the Theatre of
Gresham College; the other three in the
Great Hall of the City of London School.

Some interesting Beethoven autographs will be sold by auction on November 4th and 5th at Liepmannssohn's, Berlin, and among them the pianoforte score of the 'Musik zu einem Ritterballet,' which was performed at Bonn in 1791; the complete autograph of the Pianoforte Sonata in E (Op. 109), full of corrections and passages struck out, which, however, are still legible; and a Konversationsheft of the month of September, 1825. The last is a rare relic, as nearly all the Beethoven Conversation Books are in the Berlin Library.

THE death of Dr. James Culwick removes one of the best-known Dublin musicians. Dr. Culwick, who was organist of the Chapel Royal and conductor of the Orpheus Choral Society, was the author of several choral and orchestral works, the most important being 'The Legend of Stauffenberg,' a dramatic cantata. He was, however, better known for his church music and his admirable arrangements of Irish melodies.

GUSTAV MAHLER has signed a contract with Mr. Conried to conduct four months (end of November to end of March) of each New York, for four years. During the forthcoming season he will conduct 'Fidelio,' 'Freischütz,' the 'Ring,' and two performances of 'Parsifal.'

THE loss of manuscripts by Grieg was mentioned in *The Athenaum* of September 21st. This greatly troubled him and his wife during his last days. Le Ménestrel of September 28th states that the manuscripts in question have been found, but nothing is known as to time or place of the discovery.

Le Ménestrel of last Saturday states that among Joachim's papers have been found documents showing that a sketch for a music-drama on the Buddha legend had been made by Wagner after he had completed his The titles and general contents of the episodes, or acts, of the work had been of the episodes, or acts, of the work had been fixed. Among the posthumous writings there is a brief sketch for a drama, 'Die Sieger,' of which Buddha was to be the central figure. From the description of the sketch in *Le Ménestrel*, Wagner appears to have gone more fully into the subject than has hitherto been supposed. 'Tristan' was not completed until 1859; the 'Sieger' sketch is dated May 16th, 1856.

PERFORMANCES NEXT WEEK.

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 Sunday Concert, 3.30, Albert Hall.

 Sunday Cociety Concert, 3.30, Queen's Hall.

 Sunday Society Concert, 3.30, Queen's Hall.

 Sunday League Concert, 7, Queen's Hall.

 Sar. Koyal Italian Opera, Covent Garden.

 Sar. Fromenade Concerts, 8, Queen's Hall.

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 Sar. Fromenade Concerts, 8, Queen's Hall.

 Mr. Joaka Sziget's Orchestral Concerts, 3.15, Queen's Hall.

 Mr. Joaka Sziget's Orchestral Concerts, 3.15, Queen's Hall.

 Madame Szunowska's Pianoforte Recital, 3, Queen's Hall.

 Mr. Sulin Concert (Grieg In Memoriann), 2, Queen's Hall.

 Mr. Julian Pascal's Pianoforte Recital, 3.51, Steinway Hall.

 Mr. Julian Pascal's Pianoforte Recital, 3.51, Steinway Hall.

 Messra, P. Halsted and H. Verbrugghen's Third Recital, 3,

 Bechstein Hall.

 Bechstein Hall.

 Selman's Concert, 3, Queen's Hall.

 Mischar Hall.

 Mischar Hall.

 Sard Halleand Mr. L. Borwick's Violia and Planoforte Recital,

 3, Bechstein Hall.

 Mischa Elman's Concert, 3, Queen's Hall.

 Mischa Elman's Concert, 3, Queen's Hall.

 Mozart Society, 3, Portman Rooms.

 Messra. Kruse and Backhaus's Sonata Recital, 3.15, Æolian

 Hall.

 Concert, 3.30, Crystal Palace.

DRAMA

---THE WEEK.

HIS MAJESTY'S .- As You Like It.

It is good to be taken to Arden once more and to linger awhile in that woodland paradise wherein life, except for the poor hunted deer, is a round of careless ease and festivity, and youth consorts with love in smiling defiance of disillusion. For carrying us to this ideal world, and furnishing it with scenic backgrounds of such beauty that all other recent revivals of 'As You Like It' seem almost shabby by comparison, Mr. Oscar Asche and Miss Lily Brayton deserve our warmest

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thanks. Every age, however, has its own notion of Arden, and it is but natural that the new Rosalind and her Orlando should scout not a few traditions, and reflect in more ways than one the spirit of to-day.

Orlando, as presented by Mr. Henry Ainley—an actor, by the way, who has an ideal equipment for the part in his handsome presence, good voice, and romantic bearing—becomes a healthy, cheerful, self-possessed youngster who enters into the mock-wooing scenes of his Ganymede with a boy's relish of a joke, but scarcely suggests the idealist and poet who carves his mistress's name on every tree. This Orlando is a sportsman who makes a splendid fight in the wrestling match; he is a "nice" lad, chivalrous to old men and women, good-tempered towards the whimsies of his strange boyfriend; but he never gives the impression of being, like Rosalind, fathoms deep in love. Yet though somewhat prosaic, Mr. Ainley's remains the best Orlando of late years, because he is so young and invous.

About the love-sickness of Miss Brayton's Rosalind there is never any doubt, but hers is the love, at any rate when once Ganymede has assumed doublet and hose, of a hoyden rather than a princess in masquerade. In feminine garb Miss Brayton is queenly enough; in the lovely garnish of a boy she becomes almost too boyish. Her Rosalind does not cover up her limbs in the mock-demure manner of Miss Ada Rehan and other Rosalinds. Even when Orlando's coming is announced in the forest and she asks, "What shall I do with my doublet and hose?" she but glances down at her nether garments. And the pair have not long met before she flings herself carelessly down on the turf as though the costume she wears had been familiar to her all her life. No wonder Mr. Ainley's Orlando never gives the smallest indication of having penetrated through the disguise of this Rosalind. Yet at the same time the note of sex is never absent from the impersonation; its quick changes, indeed, of feminine mood are among its most delightful features. Never before has Miss Brayton so successfully overcome her besetting sin of monotony, and all the improvement which her reading admits of, on its modern lines, is a little more lightness in the Court scenes-the lightness which she happily attains in her rendering of the epilogue. Even as it stands, a performance feverishly gay rather than spontaneously humorous or poetic, it is the best effort so far of her career.

The tone of the whole interpretation being one of youthfulness and gaiety, Mr. Asche, seemingly by way of contrast, represents Jaques as a worn-out libertine who resembles, even to the tonsure, a portly old monk. This grotesque make-up and Mr. Asche's by-play illustrative of Jaques's supposed gluttony, which at one point flatly contradicts the text, are the more regrettable because the

actor's conception has no small justification, while his delivery of the melancholy philosopher's speeches is perfect—just so much thinking aloud. A Touchstone, in the person of Mr. Courtice Pounds, whose humour is as agreeable as his singing; an Adam—that of Mr. Brydone—who preserves the best traditions of the old school; and an Audrey who, as pictured by Miss Marianne Caldwell, is gloriously bucolic are other notable features of a welcome revival.

HAYMARKET.—Sweet Kitty Bellairs: a Comedy in Four Acts. By David Belasco. Founded on Agnes and Egerton Castle's Novel 'The Bath Comedy.'

THE public which flocked to see 'Sweet Nell of Old Drury' and 'Dorothy o' the Hall' is sure to be delighted with 'Sweet Kitty Bellairs,' for the new Haymarket play belongs to that type of bustling costume melodrama of which the earlier pieces are examples, and is no less than they a patchwork of the most familiar of stage devices. Had Mr. Belasco given us a right to expect from him any but the most roughly effective craftsmanship, had Mr. and Mrs. Egerton Castle offered the smallest indication that they were dissatisfied with the vulgarization of their pretty story, we might regret the American playwright's failure to avail himself of a splendid opportunity; we might deplore the fact that a book which, with its happy reflection of eighteenthcentury modes and fashions, could have been made the basis of a comedy of manners, has been transformed into a boisterous adventure and pinchbeck romance.

The powder and the patches, the brocades and the bright uniforms, the flirting of fans and the clash of swords, the formal dances and music-all these external features of Georigan days are pleasantly realized on the Haymarket stage, together with pictures of old-world Bath which err only on the side of over-elaborateness. But the elegance, the wit, the politeness of the age are far from being suggested-indeed, the manners of the fine gentlemen and ladies in the play are almost wholly to seek. The qualities of the piece are well summarized, and its standard of breeding is sufficiently illustrated, in the very scene which is likely to secure popular success. This scene is a variation on the time-honoured situation which shows one woman, in order to save another woman's honour, allowing herself to be discovered late at night in a man's rooms, apparently without escort. Such a heroine, when surprised, invariably takes refuge in a bedroom. But Kitty Bellairs improves on the plan of her predecessors: she bundles both her fainting friend and herself into her lover's curtained bed. There the rustle of a petticoat betrays them to a party of drunken officers who have invaded their comrade's quarters; and these gentle-

bed, then drink toasts from a lady's shoe they find in the room, and finally refuse to budge till the heroine has emerged from behind the curtains. One merit the play certainly possesses—it provides Miss Eva Moore with a showy bravura part in which she is called upon to express a large variety of moods and to alternate scenes of comedy with those of emotion; in all alike she acts with sincerity and charm.

QUEEN'S.—The Sugar Bowl: a Comedy in Four Acts. By Madeleine Lucette Ryley.

STRICT criticism would have to admit that the four acts of Mrs. Ryley's new sentimental comedy are one too many; for since the whole story of 'The Sugar Bowl' turns, as is not unusual in Mrs. Ryley's stage work, on a misunderstanding between lovers which need not have occurred, and could easily have been explained away, all the dramatist's ingenuity is expended in postponing an ending which the audience has long foreseen.

Still, Mrs. Ryley has got hold of so clever an idea for the foundation of her plot, and there is so much natural feeling mixed up with her conventional romanticism, so much hearty fun and wit varied with sentiment, that her prolixity may be excused. Her heroine is one of those girls whose life is a tragic comedy of neglect. She has failed, and seems likely still to fail, to make a "good match" She loves all the more match." She longs—all the more earnestly because her mother is poor, and reproaches her with her failureto win that attention from one influential man which would induce emulation among his fellows—just as one fly settling on a sugar bowl is always followed by others. At last the chance arrives, and she manages to win the favour of a diplomat who is the match of the season. In desperation, and with a candid avowal of her position, she implores him to continue his favour and become her chaperon, as it were, for a month, by which time she hopes to satisfy her mother's expectations. The diplomatist, liking her honesty, accepts her audacious proposal, and the inevitable happens—the two allies fall in love with one another. How their misunderstanding arises need not be explained; it leads, at any rate, to a scene of genuine and appealing emotion.

Miss Ellis Jeffreys makes the girl so attractive a creature, at once so blithe and full of sensibility, that it is hard to see why she should ever have lacked suitors. Mr. Frederick Kerr as the diplomatist acts with his usual tact and authority, but fails to mark sufficiently the change which being "in love" would produce in such a man. The rest of the characters—except a little love-sick girl brightly played by Miss Beatrice Ferrar—are mere shadows in which we take no interest. Still, Mrs. Ryley's main story is charming enough to justify Mr. Vedrenne's choice of it for the opening of

his handsome new theatre.

NEW ROYALTY .- Le Duel : a Play in Three Acts. By Henri Lavedan.

THE season of French plays began last week—two days late, owing to M. Le Bargy's enforced absence—with a production of 'Le Duel,' which in an English adaptation we saw not so long ago at the Garrick; and it was curious to note what a difference French actors, trained in the art of sustained declamation, and M. Lavedan's own unedited text made in the interpretation. The drama at length made its proper appeal to the in-tellect, and seemed no longer built round and constructed for the sake of its big scene—that protracted duel of argument in which the two brothers (priest and freethinking doctor) fight over the future of the woman whom, as the doctor reminds the priest in his final thrust, they both of them love. But it is an intellectual rather than an emotional conflict as represented by M. Le Bargy and M. Marquet. M. Le Bargy's priest, indeed, is scarcely convincing; the art is there, but it is too academic, too mechanical. Mlle. Pierat, again, as the Duchess, exhibits great emotional power, but fails to express the devotional element in the heroine's character.

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